

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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ROYAL ALBERT HALL.

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Conductor: Sir FREDERICK BRIDGE, M.V.O., Mus.D.

THURSDAY EVENING, DECEMBER 3, AT 8.

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(WITH HANDEL'S ORIGINAL ACCOMPANIMENTS)

FRIDAY, JANUARY 1, 1904, AT 8.

Artists:

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MADAME CLARA BUTT

MR. LLOYD CHANDOS

MR. WATKIN MILLS.

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TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MOST GRACIOUS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

LENT TERM begins Thursday, January 14. Entrance Examination, Monday, January 11, at 2.

FORTNIGHTLY CONCERT, Saturday, December 12, at 8.

ORCHESTRAL CONCERT, at Queen's Hall, Friday, December 18, at 3.

THÄLBERG SCHOLARSHIP, for male Pianists. Last day for entry, December 4.

FOUR SCHOLARSHIPS for Orchestral Instruments will be offered for Competition in January. Last day for entry, January 1, 1904.

Prospectus, Entrance Forms, and all further information of—

F. W. RENAULT, Secretary.

## THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on January 4, 1904. The Solo-playing Tests are:—Sonata in A minor, Op. 140 (1st Movement), Merkel (Novello & Co.; Augener & Co.). Fugue in C, from Three Organ Pieces, Op. 7, Max Reger (Augener & Co., No. 325, p. 5; or, "Cecilia," Book 64). Fantasie Overture, Garrett (Novello & Co.).

The A.R.C.O. Examination begins on January 11. This will include the writing of a short essay. The subject will be taken from Sir H. Parry's Studies of the Great Composers (Routledge).

All Candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by December 18; for ASSOCIATESHIP by December 22. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in before December 8. No names will be entered after the above dates.

The College Library is open daily from 10 to 5. On Saturdays the College is open from 10 to 1.

Members desiring practice on the College organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, can be hired for Concerts, Meetings, &c.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

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Director: Sir C. HUBERT H. PARRY, Bart., D.C.L., M.A., Mus. Doc.

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Competition for THIRTEEN FREE OPEN SCHOLARSHIPS in January and February, 1904, as follows:—

COMPOSITION ... .. 1	FLUTE	} 4 Scholarships to be competed for among these instruments.
PIANOFORTE... .. 1	CLARINET	
SINGING ... .. 3	BASSOON	
ORGAN ... .. 1	HORN	
VIOLIN ... .. 2	HARP	
VIOLONCELLO (Dove Scholarship) 1		

Preliminary Examinations will be held on Wednesday, January 27, 1904, in various local centres throughout the United Kingdom, and the final competition will take place at the College about February 19.

All persons desirous of competing must apply on the official entry forms, which may be obtained, with all particulars, from the College, Prince Consort Road, South Kensington, London, S.W. The last day for receiving these forms, which must be accompanied by an Official Stamped Certificate of Birth, is December 28, 1903.

NEXT TERM will commence on January 7.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1904.

Syllabus and official Entry Forms may be obtained from

FRANK POWNALL, Registrar.

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## LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

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## SCHOOL EXAMINATIONS (SYLLABUS B).

Held three times a year—viz., March-April, June-July, and October-November.

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THE MORNING POST says:

"Of two tenor songs, one 'The Vision of Peace,' the other from the last act, both are modelled on Wagner; the second is the more striking. The orchestration in the first is heavy, so that the vocalist has a hard fight. Mr. John Harrison sang both extremely well."

THE DAILY GRAPHIC says:

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"The solo parts of which were taken in first-rate style by Mr. John Harrison."

THE MANCHESTER GUARDIAN says:

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*Delibes* 'Lakmé' with great fluency and was deservedly applauded."

## THE DAILY TELEGRAPH says:—

"To the vocal side of the programme Miss Lillie Wormald and  
Mr. Ffrangcon-Davies contributed, both artists proving successful."

## THE MANCHESTER GUARDIAN says:—

"Miss Lillie Wormald sang songs by Mozart and various modern  
composers with that kind of intelligence which stamps her as a  
genuine artist."

## THE BIRMINGHAM POST says:—

"The singer's success could only be described as brilliant; no weaker  
term would be adequate."

## THE BIRMINGHAM DAILY MAIL says:—

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Nov. 28.—GLASGOW ORCHESTRAL UNION CONCERTS (Miscellaneous).

Dec. 1.—LONDONDERRY PHILHARMONIC SOCIETY ("May Queen"  
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Dec. 3.—BIRMINGHAM CITY CHORAL ("Coronation Ode" and  
"Orpheus").

Dec. 7.—BLACKBURN ST. CECILIA SOCIETY ("Messe Solennelle"  
and miscellaneous).

Dec. 8.—NEISON ("Hiawatha" and "Coronation Ode").

Dec. 10.—SHREWSBURY ("The Seasons").

Dec. 12.—WORCESTER PHILHARMONIC SOCIETY ("Lay of the Bell").  
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(OP. 45.)

GERMAN TRANSLATION BY JULIUS BUTHS.

### CONTENTS.

1. Yea, cast me from heights of the mountains (Ja, stürzt mich vom Steilhang des Felsen).
2. Whether I find thee (Ob ich dich fände).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
4. It's oh! to be a wild wind (O wär' ich doch der wilde Wind).
5. Feasting I watch (Staunend bewacht).

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1903.

## IMPORTANT NOTICE.

## TO OUR READERS.

THE MUSICAL TIMES will in future be printed on much thicker and finer surface paper. The illustrations, which now form so acceptable a feature of the journal, will thereby be greatly improved in appearance, and the letterpress will stand out with greater clearness. This change, to take place in the January number, would have been made sooner but for the Post Office regulations, which require the letter rate of postage for monthly periodicals.

The time has come, however, when we have decided to make this change, regardless of the increased postage necessitated by the thicker and heavier paper which we propose to use; but *no additional charge will be made to Subscribers*. Therefore, although the postage of every copy will in future be twopence instead of three-halfpence, THE MUSICAL TIMES will be sent for twelve months—beginning at any month of the year—at the old rate of Subscription: viz., Five Shillings, post free. The price of single copies will remain the same: viz., fourpence.

Another announcement has also to be made, though of a more preliminary nature than the foregoing. The proprietors of THE MUSICAL TIMES intend to offer a series of prizes for various compositions. The details and conditions of this new departure will be made known in our January issue, and will, we feel sure, be looked forward to with interest.

Furthermore, the first number of the New Year will contain a Biographical Sketch, with special portrait, of Mr. Edward German; a fully illustrated article on Chester Cathedral, by 'Dotted Crotchet'; besides other features of interest. As in the past and present, no efforts will be spared to make THE MUSICAL TIMES—the oldest periodical devoted to music in this country—both interesting and instructive to its large circle of readers.

THE EDITOR.

## THE CHARTERHOUSE.

'An ancient foundation in the heart of London city. In the chapel . . . the founder's tomb stands, a huge edifice, emblazoned with heraldic decorations and clumsy carved allegories. There is an old Hall, a beautiful specimen of the architecture of James's time—an old Hall? many old halls, old staircases, old passages, old chambers decorated with old portraits, walking in the midst of which we walk, as it were, in the early seventeenth century!'

Readers of Thackeray will recall the above extract from 'The Newcomes,' which describes the Charterhouse, or Grey Friars, the place where dear old Colonel Newcome murmured his 'Adsum,' as he fell back 'and stood in the presence of The Master'—that touching farewell to life described by the great novelist in a passage which for beauty and pathos has not been surpassed in English literature. To the question: 'Do you know the Charterhouse?' ninety-nine out of every hundred Londoners would probably return a negative answer; but nine out of every ten *Americans* who have visited London would reply to the same interrogation: 'I guess I do!' As one stands on that historic spot in the centre of London's great heart with its ceaseless throb, and enjoys the restful stillness which characterizes the quaint old place, one cannot fail to be impressed with the hoary antiquity and historical interest of the Charterhouse. Let us in the first place take a brief survey of its history, which covers a period of over five hundred years; secondly, attempt to give a description of the venerable buildings; and, finally say something about the distinguished men who, since the year 1626, have held the office of Organist.

Gruesome to relate, the foundations of the Charterhouse may be said to rest upon some 100,000 dead bodies, according to Stow—a statement probably much exaggerated, though it is satisfactory to learn from him that they were all Christian people. In the year 1349 the black death raged so horribly in London that Sir Walter de Manny, a wealthy native of Hainault, purchased from the Hospital of St. Bartholomew thirteen acres of land outside 'the bar of West Smithfield,' and had it consecrated as a burial ground. As no fewer than 50,000 bodies were deposited there in one year, this *campo santo* was put to good use, if not to the test. Sir Walter de Manny built on the ground a handsome Chapel of the Annunciation, which gave it the name of Newchurchhaw, and in 1371 King Edward III., by letters patent, licensed Sir Walter de Manny to found a house of Carthusian monks. This, one of several religious houses in London, existed for upwards of 160 years. Sir Walter de Manny, who died in London on or about January 15, 1372, was buried in a tomb of alabaster, with his effigy, in the choir of the chapel of the Carthusian Monastery. In his will he instructed his executors to pay a penny to every person attending his funeral. A plan made in the

16th century and still preserved in the archives of the Charterhouse gives in part the arrangements of the monastic buildings, but its chief object is to show the course of the water supply which came from Islington to the Monastery. The course of the pipes, or open culverts,—perhaps a mixture of both—from source to supply is clearly shown in this unique plan. Stow says: 'At the gate of this Charterhouse is a fair water-conduit, with two cocks, serving the use of the neighbours to their great commodity.'

The monastic buildings were added to in the early part of the 16th century. But the monks did not long enjoy the benefits of the enlargement and improvement of their house, as in 1534 the Monastery was 'visited' by King Henry VIII.,

residence. The room at present assigned to the organist was formerly the Duchess of Norfolk's withdrawing-room, from which designation we get our modern but meaningless term 'drawing-room.' It is not necessary in this brief survey to give in detail the changes of ownership, therefore we may pass on to the year 1611, when Thomas Sutton, one of the richest Englishmen of his day, bought the property for the sum of £13,000. In making this purchase, Sutton—designated by Stow as 'the right Phoenix of Charity in our times'—was animated with benevolent intent. He wished to found and endow: (1) A hospital for eighty 'Poor Men'; and (2) A school for the education and maintenance of forty poor boys. For the carrying out of his scheme letters patent



THE CHAPEL.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

with the result that, in the following year, Prior Houghton was hanged at Tyburn. One of his quarters, with an arm, was hung over the gate of the Charterhouse to awe the remaining monks into submission to the king, but most of them refused to take the oath. The Monastery at its suppression was valued at £642 os. 4½d.!

The king then bestowed the place on Lord North, who built himself a house east of the Chapel. It was visited by Queen Elizabeth during North's occupancy, and James I. made the Charterhouse his first lodging when he came to London from Scotland on his accession to the throne. In 1565 the property passed into the possession of the Duke of Norfolk, who converted the Little Cloister into a handsome

were granted to him in June, 1611, but six months afterwards this worthy benefactor died. We are told that his bowels were buried in Hackney Church, but his body remained in his house at Hackney for nearly six months, when it was removed to Christ Church, Newgate Street. The remains ultimately found their way—two years after death—to the Chapel of the Charterhouse, where, in a vault on the North side, they now rest.

The practical outcome of Thomas Sutton's munificent benefaction is that, at the present time, Charterhouse is the home of fifty-five 'Poor Brothers,' who are there supplied with all things necessary for this life, with the supreme advantage of a mind free from care, and with

Ch  
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yea  
An  
'B'



ample leisure for the pursuit of any particular hobby. The Brethren dine together in their splendid Hall, but other meals are served in their own rooms. Clad in their regulation black cloaks, they attend one of the two daily services in long hair, coloured boots, spurs, or any coloured shoes, feathers in their hats, or any ruffian-like or unseemly apparel, but such as becomes Hospital men to wear.'

Charterhouse School was removed from the



DR. JOHN CHRISTOPHER PEPUSCH.

(From an oil-painting by Hudson.)

Chapel, which, so far as is known, have never been interrupted, except for one month in the year, when the House goes 'out of Commons.' An order of the Governors, made in 1622, reads: 'Brethren are forbidden to wear any weapons,

City to Godalming in 1872. It numbers among its distinguished *alumni* Addison, Steele, John Wesley, George Grote, the poet Lovelace, Blackstone, Bishop Thirlwall, John Leech, and Thackeray. This great public school is too

well known to need further comment; but an antiquarian reference may be made to the dietary of the boys in the year 1740. We learn that on Mondays, Wednesdays, and Fridays their supper was to consist of 'baked pudding, or apple-py, or cheescake, or gooseberry-py, or currant-py, or cherry-py, or plumb-py, or grape-py, according to the season.' That evening meal of 'pys' must have been a fruitful source of enjoyment to those 18th century young gentlemen. Upon the removal to Godalming the school buildings were sold to the Merchant Taylors' School, but the buildings associated with the Poor Brethren still remain with all their old-world charm and historical environment. The staff includes the Master (to rule over all), the Preacher, the Organist, and the Registrar—all these officials, except the Organist, are provided with residences within the precincts.

Some idea of the venerable buildings, which cover four acres of ground, may be formed from the illustrations which accompany this article. A few words of description may, however, be acceptable. First, the Chapel. Originally built in 1371, this old sanctuary was subsequently enlarged, first by a north aisle built by Sutton, and afterwards by another addition, not now in use, also on the north side of the building. The fantastic details of the woodwork of the Chapel are very curious and interesting. The Communion table, dating from 1614, which rests on thirteen legs, is a fine piece of workmanship. A fragment of Sir Walter de Manny's tomb, discovered in an old wall, is a further proof of the preservative excellence of the colour used in ancient times. The Chapel contains the elaborate and costly tomb of the founder, Thomas Sutton, who is represented by a recumbent figure, surrounded by fanciful monumental accessories. The organ, erected by Messrs. Walker in 1842, stands in the west gallery of the north aisle. Dr. Pepusch is buried in the Chapel, and there is a tablet to the memory of William Horsley, while in the Chapel Cloister (now glazed) are the graves of John Jones and R. J. S. Stevens, and a memorial tablet to John Hullah; all these five musicians were formerly organists of the Charterhouse.

But the most fascinating feature in this group of old buildings is the Guesten Hall. It is a pleasure to visit this noble apartment with so able a cicerone as The Preacher, the Rev. H. V. Le Bas, himself an old Carthusian. The lower part of the hall is undoubtedly mediæval, being an original part of the monastic building, though it was much enlarged and its roof raised by the Duke of Norfolk. The screen—as shown in our illustration—is a most sumptuous and delicate specimen of Jacobean handicraft. A direct successor of the Gothic screen, it stands in a position analogous to that almost invariably occupied in mediæval houses, and which survived during Elizabethan times. It was usually erected as a means of protecting the dining-hall from

draughts, but it seldom reached to the height of the ceiling. As at the Charterhouse, the panels of the screen were movable, and thus the gallery could be made to serve for minstrels or spectators. The huge fire-place is another feast for the eye. Its imposing over-mantel includes carvings of cannon, doubtless emblematic of the office held for thirteen years by Thomas Sutton, Master-General of the Ordnance of the North in 1570. The Governors' Room, with its ceiling richly decorated with arms and crests, and its old tapestry on the walls—a typical Elizabethan apartment—together with the fine staircase, adds to the attractive features of the group of venerable buildings which constitute the Charterhouse.

We may now turn to the consideration of the organists of the Charterhouse. As no minute regulations were laid down by Thomas Sutton for the management of his noble foundation, it fell to the Governors to discharge the duty of formulating the necessary statutes. Through the kindness of the present Master, the Rev. Canon Haig-Brown, permission has been accorded for copies to be made of the Governors' Orders relating to the office and appointment of organist specially for this article, these extracts being here printed for the first time. Some thirteen or fourteen years after the Hospital was opened the Governors considered that an organ and an organist were necessary to the carrying out of Sutton's benefaction. Here is the Order of the Governors of July 6, 1626, as set forth *literatim* :—

We doe desire the said Comittees or any fower of them to take into their consideration what the chardge will be of havinge an Organ within the Chappell of the said Hospitall and to sett downe what stipend &c shall be allowed yerely to mainteyne an Organist that shall playe uppon the said Organs, and teach the Schollers of the said house to sing prick songe and to play uppon any instrument for we doe well allowe to have an Organ and an Organist within the hospitall soe that the chardge be not excessive.

This is interesting, for it shows that the Charterhouse Governors of nearly 300 years ago took into consideration not only vocal, but also instrumental music in the educational equipment of 'the Schollers.' Evidently 'the chardge' proved to be not excessive, as five months later the Governors appointed an organist and fixed the amount of his salary. The Order reads :—

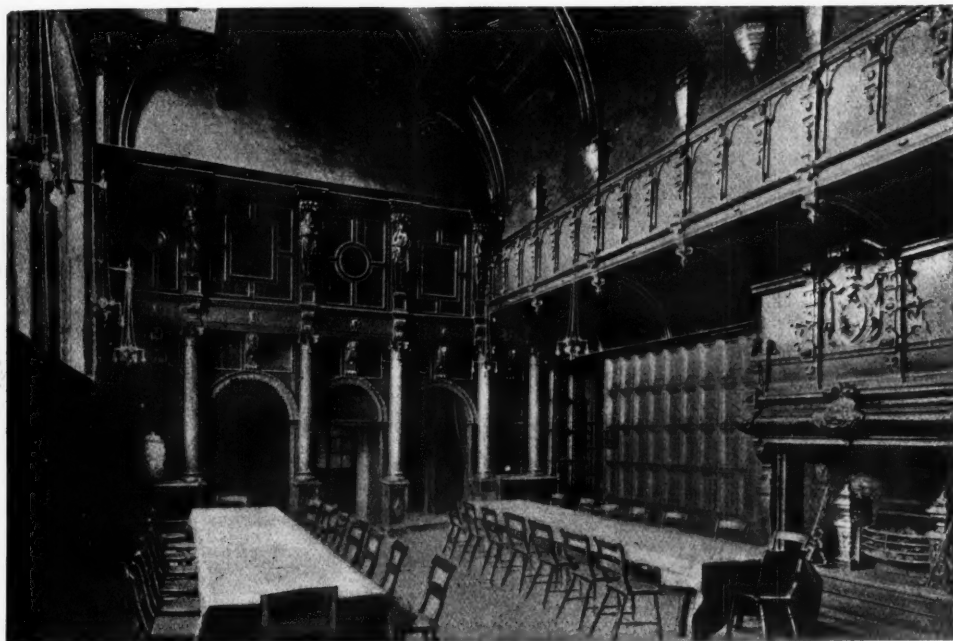
7. Dec : 1626. We doe order constitute and ordeyne Cosen to be the Organist of the Hospitall and to have Thirteene poundes six shillings eightpence paid unto him yerely for his feee duringe the tyme of his service as an organist in the howse.

This Order furnishes us with some interesting information that is also new, namely, that the first organist of the Charterhouse was one Cosen (or Cosyn) whose Christian name, as we shall presently see, was Benjamin. Very little is known biographically of this good man, six lines (boiled down from the notice in the inaccurate 'Dictionary of Musicians,' 1824, this again being copied from Hawkins!) in Grove's Dictionary

is all the space allotted to him, and his name is absent from 'The Dictionary of National Biography.' He is stated by Hawkins to have been 'a famous composer of lessons for the harpsichord, and he was probably an excellent performer on that instrument. But the name of Benjamin Cosyn is best known in connection with the fine Virginal Book preserved in the King's Music Library at Buckingham Palace, for a full description of which the reader is referred to the article on 'Virginal Music' by Mr. Barclay Squire in Grove's Dictionary, vol. iv., p. 312. In that article *John Cosyn* is stated to have been a former organist of the Charterhouse, while Hawkins gives *William Cosyn*. Anthony à Wood is mentioned in both

appears that on October 7, 1643, 'the House of Commons sequestered the places of Preacher and Organist, and appointed Thomas Foxleye to officiate the cure, and that he should have the stipends of Preacher and Organist'! Cosyn, then an old man, naturally resented this confiscation of his office and its emoluments, and he thereupon petitioned the Committee. On August 15, 1644, the Committee considered his petition, when it was reported to them that Foxleye 'had accordingly received and had' untill about the beginning of this instant August hee was removed.' The Committee further reported:—

Wee also find that there was yeerely allowed to the Organist a Stipend of £13. 6. 8 and 40s. more to buy him a gowne & 40s. more to make



THE GUESTEN, OR DINING HALL.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

cases as the source of information as to the surname, but he (Wood) leaves the Christian name of the Charterhouse organist blank! However, this new information settles the point. 'But the Christian name of Cosen is also blank in the Order last quoted,' some sharp-eyed antiquary may be led to observe. Stay, gentle reader; we know well your feeling, but may we answer your sceptical observation with another Order of the Governors?—

7. March 1643. Wee doe also reffer the petition of Benjamin Cosin late Organist of this Hospitall concerning some allowance to bee made unto him in recompense of the loss of the Organist's place there to the consideracon of the standinge Comittees for this Hospitall.

Here is the necessary documentary evidence as to the identity of Benjamin Cosyn. It

provision of fire & his dyett in the Hall at the Master's table. . . Wherefore Wee taking the poverty ould age and imperfeccons of body of the said Benjamin Cosens into our consideracon thinke fitt that there bee for the psent allowed for his releefe the yeerely some of £13. 6. 8

Benjamin Cosyn was therefore evidently pensioned. The date of his death is not known, and his name does not appear in the Burial Registers of the Charterhouse.\*

Cosyn was succeeded in the organistship of Charterhouse by Nicholas Love. The following

\* In mentioning this Cosyn-Charterhouse discovery to Dr. W. H. Cummings, he very kindly sent us the following additional information: 'Benjamin Cosyn was 4th Fellow and Organist of Dulwich College in 1622-3-4. I have some voluntaries (MS.) by him.' Mr. William H. Stocks, organist of Dulwich College, in his valuable pamphlet 'The organ of Dulwich College Chapel' (1891), confirms this by giving the exact dates of Cosyn's organistship at Dulwich—September 28, 1622, to June 16, 1624. Thus, line upon line, is biography made.

'Orders' of the Governors relate to his appointment and to his providing an organ :—

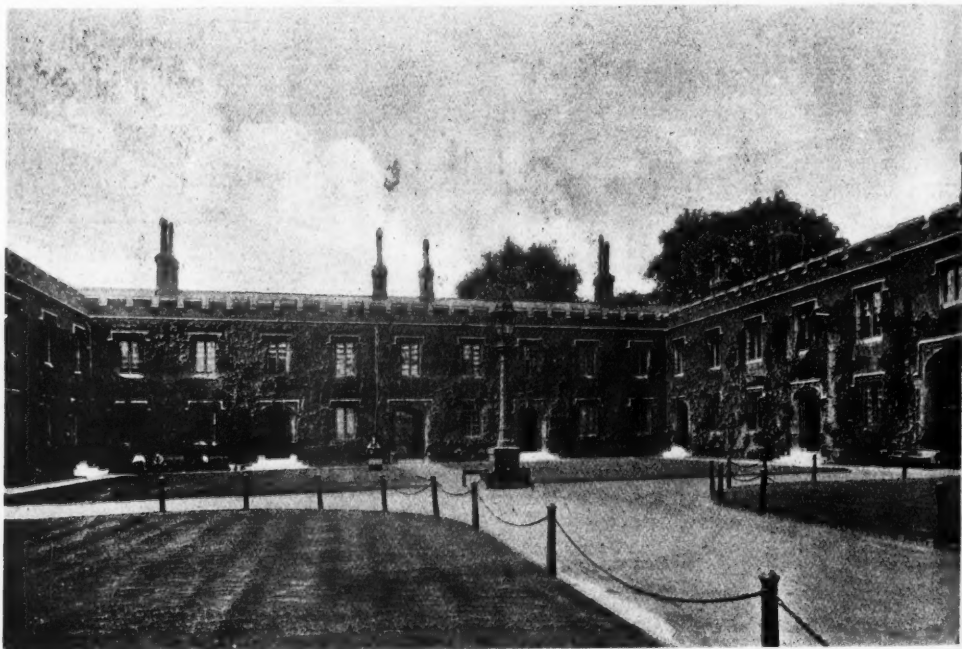
30th Dec: 1661. According to another order of reference from ye sayd Assembly [the Committee] Wee have considered ye petiçon of Nicholas Love to bee chosen Organist of this Hosp<sup>le</sup> And forasmuch as hee is both of known loyalty to his Matie & ability for ye discharge of ye sayd place Wee doe therefore recomend him to ye next Assembly as a Person deserving ye sayd employment In Case ye Govern<sup>rs</sup> shall thinke fitt to restoare an Organ in ye Chappell of this Hospitall.

24 June 1662. Upon hearing another Order of ye sayd standing Comtee wherby Nicholas Love is elected Organist in case wee should thinke fitt to restoare an Organ in ye Chappell of this Hospitall We doe hereby confirme ye sayd Nicholas Love in ye place of Organist To hold & enjoy ye same wth all fees

Certain misbehaviour on the part of Mr. Nicholas Love incurred the displeasure of the Master and resulted in this condemnatory Order of the Governors :—

13 Sept. 1688. Wee being enformed by the Mr of this Hospitall of ye indecent behaviour of Mr. Nicholas Love organist to this Hospitall at the M<sup>rs</sup> table, Doe order that the sayd Mr Love doe make a publiqe acknowledgment thereof at the sayd Table, And further that if the sayd Mr Love shall heereafter behave himselfe uncivilly to the Mr or at the sayd table that then hee bee removed from thence by the Mr to thee Manciple's Table.

Like his predecessor, Benjamin Cosyn, Mr. Love in due time began to feel the burden of *Anno Domini*. His son, Thomas, appears to have been his deputy for some years—but the Orders



THE PENSIONERS' COURT.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

profits and advantages whatsoever heretofore paid unto or enjoyed by Benjamin Couzens ye last Organist And wee doe order ye sayd Nicholas Love to provide an Organ & cause it to bee sett up in ye Chappell of this Hosp<sup>l</sup> wch being done, Wee order ye Receivr to pay for ye same.

The next Order is in the nature of a reprimand of organist Nicholas Love :—

4. May 1670. Wee doe likewise Ordr ye Organist for ye time being in his plude to ye firste Lesson & on all other occacons to use ye most solemne & grave Musick avoyding what is light as unfitting ye service and place And wee doe require & Ordr that on every Thursday in ye afternoone when ye Scholl<sup>rs</sup> are come from Schole hee doe teach such of them as hee shall find capable to sing to ye ende they may in some reasonable sort be able to sing ye service of ye Church when occaçon shall require.

relating to Love Senior and Love Junior shall speak for themselves :—

24. June 1710. Having also heard the Humble Petition of Nicholas Love shewing that he has been Organist to this Hospital forty eight years and now in his extream age praying Us to allow that his son Thomas Love may be his Assistant We do in regard of his said age and long service think fit to grant his said Petition.

24 June 1713. Also Whereas ye Place of Organist hath bin sometime void by ye death of Nicholas Love And y<sup>t</sup> his son Thomas Love (who by our Licence hath executed the Office of Organist for some years during his father's indisposition & since his death Hath humbly petition'd for ye sd place, Wee therefore choose & appoint ye sd Tho<sup>s</sup>. Love to be Organist in ye Room & Place of his sd. Father, & to enjoy & receive ye Salary



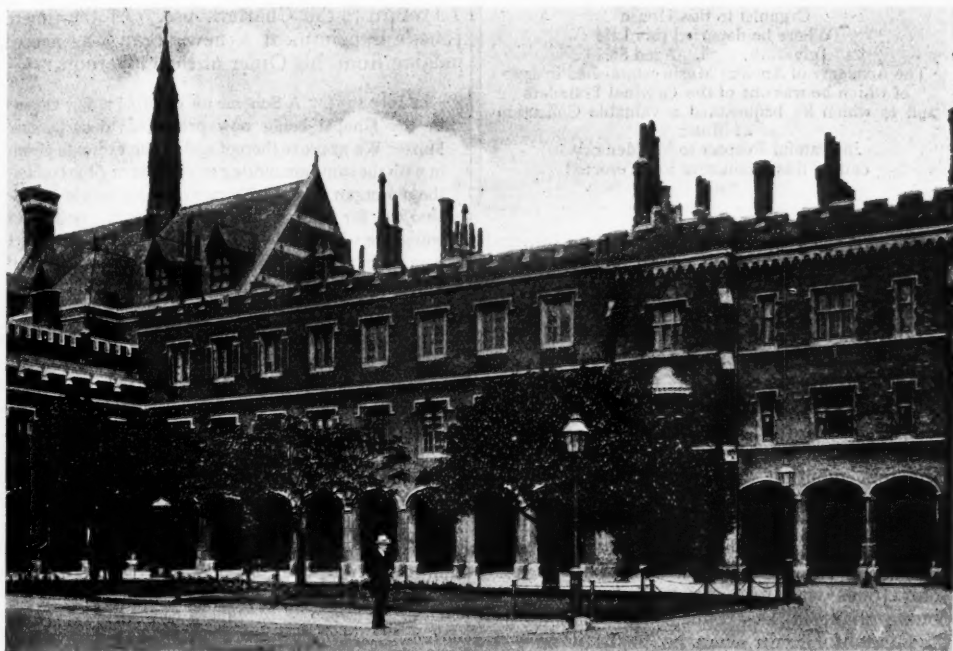
& other perquisites belonging to ye sd Office And do further Order that ye Salary & Allowance for Diet wch his Father enjoy'd be paid to ye sd Thos. Love for the time He hath officiated since his father's death.

In the year 1737 Mr. Thomas Love (who is casually mentioned by Hawkins) apparently departed this life; but it is impossible to give exact dates of death or burial of either of the two Loves, as between the years 1710 and 1739 several leaves of the burial register are missing.

The next organist was a man of mark. The Order appointing him is recorded in these terms:

2. Dec: 1737. Whereas Mr. Love late Organist to this Hospital is dead We do nominate & elect John Christopher Pepusch Dr. in Musick to be Organist in ye room & place of ye sd Mr. Love deceas'd.

besides arranging the tunes and composing overtures for 'The Beggar's Opera' (1727). Pepusch married a rich singer, who brought him a fortune of £10,000. As above stated, he became organist of the Charterhouse in 1737, where he resided in his official apartments for the remainder of his life. He made his mark as a teacher, his pupils including John Travers, Dr. Boyce, and Dr. Benjamin Cooke. Dr. Pepusch gave much attention to theoretical matters; for a paper on the ancient Genera, read by him before the Royal Society, he was elected F.R.S. He died at the Charterhouse on July 20, 1752, and is buried in the Chapel in which he had for fifteen years officiated. Thirteen years after the death of Dr. Pepusch an



THE PREACHER'S COURT.

(Photo by Messrs. E. T. Bottom and Co., Farringdon Road.)

Dr. Pepusch was one of the most remarkable musicians of his time. Born at Berlin in 1667, he came to England about 1700 and fiddled in the orchestra at Drury Lane. In 1710 he took an active part in the establishment of the Academy of Ancient Music, and continued to show great interest in its operations until the day of his death. He became organist to the Duke of Chandos, at Cannons, an appointment in which he was succeeded by Handel. On July 9, 1713, he took the degree of Doctor of Music at Oxford. He soon afterwards became director of music at Lincoln's Inn Fields Theatre; this post he held for many years. He composed music for various theatrical pieces,

Order of the Governors contained this interesting reference to him:—

22 Nov: 1765. Upon the humble petition of Benjamin Cooke Organist of the Cathedral Church of Saint Peter's Westminster praying that he may have leave to erect at his own charge a small Monument in the Chapel of this Hospital to the memory of the late John Christopher Pepusch Doctor in Musick sometime Organist of the Hospital & who lies buried in the said Chapel We Order that the Petitioner be at Liberty to erect a decent Monument in the Chapel with a proper inscription thereon in memory of the said Dr. Pepusch as is prayed by the said Petition.

It is very interesting to find from the above Order that Pepusch's former pupil, who had in the meantime become organist of Westminster Abbey, wished thus to honour his old master. But the proposed memorial ultimately became a more public matter in that the Academy of Ancient Music defrayed the expense of its erection. The tablet, still to be seen in the Chapel, bears the following inscription:—

Near this place lye the Remains  
of  
JOHN CHRISTOPHER PEPUSCH  
Doctor of Music in the University of Oxford  
He was borne at Berlin  
and resided in London highly esteemed, above 50 years  
Distinguished as a most learned Master  
and Patron of his Profession  
In the year 1737 he retired to the private employment  
of  
Organist to this House  
Where he departed this Life  
July 20th, 1752. Aged 85.  
The Academy of Ancient Music established in 1710  
of which he was one of the Original Founders  
and to which he bequeathed a valuable Collection  
of Music  
in grateful Respect to his Memory  
caused this Monument to be erected  
1767.

The successor to Dr. Pepusch was an out-and-out pluralist—a triplist, so to speak—in the person of Mr. John Jones, organist of the Temple Church (in 1749), the Charterhouse (in 1753), and of St. Paul's Cathedral (in 1755)! He died, in the full possession of all three appointments, at his official quarters in the Charterhouse, February 17, 1796, and was buried in the Chapel Cloister. To the biographer the career of Mr. Jones is a barren field. The Charterhouse Registers mention his marriage at Sudbury, Derbyshire, to Sarah Chaloner, or Chawner, before the year 1758, and baptisms of three of their children. His tombstone states that he resided in the Hospital for forty-three years. John Jones was formerly well known by his double chant in D. This composition so took the fancy of Haydn when he heard it sung by the Charity Children in St. Paul's Cathedral in 1792, that he noted it down, though not correctly, in his diary. It appeared in a collection, entitled:—

SIXTY CHANTS single and double composed by  
JOHN JONES, organist of St. Paul's Cathedral, and by  
him respectfully inscribed to the Dean & Chapter.  
1785.

Printed, for the author, by Longman and Broderip  
No. 26 Cheapside and 13 Hay-Market. Price 5s.

There is something in the nature of a Preface to this book that may be quoted:—

The Psalms of David being either Rejoycing Penitential, or Historical, Those Chants which best suit such sentiments are mark'd with an R, P, or H; but where the Psalms Change from Rejoycing to Penitential, in the same Morning or Evening Service Numbers XXX, of both Single and Double Chants are particular adapted.

The chant in D above referred to appears in Jones's collection in the following form:—



To return to the Charterhouse. At the time of Jones's appointment a new organ was needed, judging from his Order of the Governors:—

2. July 1753. A Scheme for erecting a new Organ in the Chapel being now presented to us by the Master We approve thereof and of the estimate given in with the same amounting to the sum of £190 besides the old organ except with regard to an article of £12 charged for gilding the pipes of such new Organ which we will not shou'd be gilded but handsomely painted in Oil of a proper colour and the said sum of £12 is to be deducted in the price aforesaid.

Upon the death of John Jones another Temple organist succeeded to the Charterhouse appointment in the election of Richard John Samuel Stevens, afterwards Gresham Professor of Music, and composer of the glee 'Ye spotted snakes.' Professor Stevens was also a pluralist, but in a lesser degree than Jones, as he only held two appointments concurrently. His emoluments at the Charterhouse amounted to the yearly sum of £68 7s. 4d. (besides Apartments), an amount made up thus:—

Original salary of organist ..	£13	6	8
Allowance first granted in 1664 ..	2	0	0
„ for Beavors* ..	3	0	8
„ for Commons ..	50	0	0
	£68	7	4

No Charterhouse organist since Love appears to have received 'Diet or Commons in Kind.' Stevens, who died September 23, 1837, and is buried in the Chapel Cloister, was the last organist to reside within the precincts of the Hospital. No instruction in music was ever given to the scholars by Stevens, or, indeed, within seventy years previously by any of his predecessors. The duties of organist consisted of playing at the Sunday services, on Saturday evenings, and on Saints' Days and their Vigils.

\* Beavor, or bever = 'A small repast between meals; a "snack," munchon, or lunch; especially one in the afternoon between mid-day dinner and supper.' (Dr. Murray's 'A New English Dictionary.')

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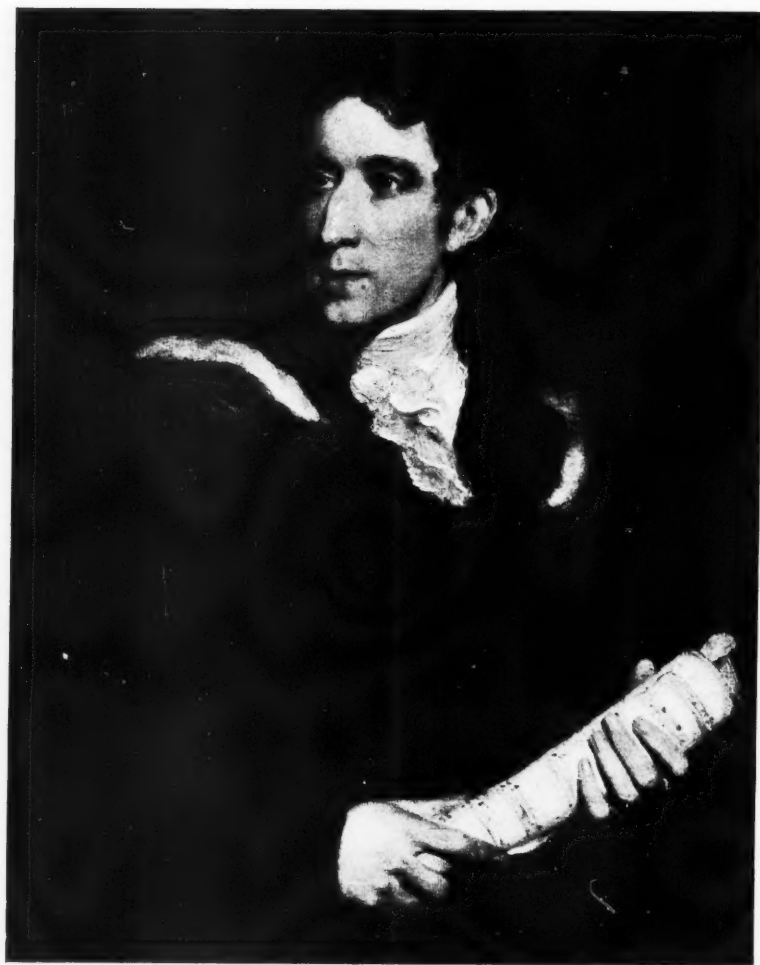
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*John Callcott Horsley*



The Governors' Orders, after the death of Stevens, read as follow:—

17. Feb: 1838. The salary of the future Organists of the Hospital be £70 a year & that no apartments or further emoluments be allowed except a room set apart and a fire provided when necessary for his use on those days upon which his duty requires his attendance in the Hospital.

We elect and appoint Mr. William Horsley Bachelor of Music to be Organist of this Hospital in the room of Mr. Richard John Samuel Stevens deceased.

To William Horsley, the glee-writer, succeeded, in 1858, John Hullah, and on the death of the latter, in 1884, Miss Taylor, the present organist, was elected. Space will not admit of detailed references to Horsley and Hullah, both worthy musicians, but they, as well as some of their distinguished predecessors, may form the subjects of future Biographical Sketches in THE MUSICAL TIMES. Suffice it at present to say that a tablet to William Horsley's memory is in the Chapel; and a similar memorial to John Hullah, erected at the instigation of his friend and colleague in the Chapel services, the Rev. H. V. Le Bas, the present Preacher, bears the following inscription, written by the late Rev. Henry Wright Phillott, Canon of Hereford:—

M. S.

JOHANNIS HULLAH, LL.D.

Qui In Cedibus Carthusianis

Primum Cantandi Magister Deinde Organista

Annos XLII Felicissime Explevit

Bonis Artibus Bonisque Literis Imbutus

Hanc Laudem Præ Cæteris Adeptus Est

Ut Musicam Artem Si Quis Alius

Publici Juris Faceret

Natus Anno MDCCCXI Decessit MDCCCLXXXIV

Amici Carthusiani

H. M. P. C.

For valued assistance rendered in the preparation of this article the best thanks of the writer are due to the Master of the Charterhouse, the Rev. Canon Haig-Brown, especially for his kind permission in allowing the extracts to be made from the Governors' Orders; to the Preacher, the Rev. H. V. Le Bas, for practical help in various ways and in reading the proof; to Mr. H. S. Wright, the assistant Receiver, for copying out the extracts from the Governors' Orders; and to Messrs. E. T. Bottom and Co., of Farringdon Road, for the free use of their views of the Charterhouse.

The special supplement portrait of William Horsley is reproduced from an oil-painting by William Owen, R.A., in the possession of Mrs. John Callcott Horsley, and by her kind permission. This fine portrait of the distinguished glee-composer has not hitherto been published.

DOTTED CROTCHET.

## BERLIOZIANA.

A BIRTHDAY IN LONDON.

Hector Berlioz was born on December 11, 1803. 'Did he spend a birthday in England?' Yes, that on which he completed his forty-fourth year, Saturday, December 11, 1847. 'How did he spend it?' Ah! that is a question not quite so easy to answer. On the Monday, Wednesday, and Friday of that week he conducted performances of 'The Bride of Lammermoor' (an English version of Donizetti's 'Lucia') at Drury Lane Theatre, under Jullien's management. Sims Reeves appeared in this (as *Edgar*) and created a furore. As no opera performance seems to have been given on the Saturday, Berlioz was free to celebrate his birthday as pleased him best. 'What could he have done in the way of amusement?' Well, he might have visited the Cattle Show—the last day—then held at the Horse Bazaar, King Street, Portman Square. A grand morning concert given by 'Singers of the Pyrenees' at the Royal Adelaide Gallery, Strand, would scarcely interest him, although Miss Sara Flower was one of the attractions of the concert. In the evening the Round, Catch and Canon Club fraternized in vocal harmony at the Freemasons' Tavern; but Berlioz would doubtless find more entertainment in witnessing a French play at St. James's Theatre, or in attending a performance of 'The Taming of the Shrew' at the Haymarket Theatre. But all this is mere speculation, and the reader may be inclined to remark: 'Probably Berlioz passed a quiet evening with his friend Mr. J. W. Davison.' This, too, is a little doubtful, as Davison, except for a brief visit to England for the Gloucester Musical Festival, sojourned in Paris from September 4 to December 8 of that year (1847). On the latter date he wrote from Paris to his friend Desmond Ryan (in London), three days before Berlioz's birthday:—

When you receive this I shall be far hence, in quite another part of the musical world [the latter appeared in the *Musical World*]; at what time, if ever, you hear from me again, and where, if anywhere, I am now unable to say. Perhaps it may be from the North . . . Good-bye, until our next epistolary shake-hand, which I trust may not be on the other side of eternity—till then, notwithstanding, I am yours

D.

This extract is of a doleful nature; but it should be remembered that Davison, despite his Parisian surroundings, was mourning the loss of his friend Mendelssohn, whose death had taken place a short time previously. As another interesting link connecting Berlioz with England it may be mentioned that he dedicated his *Te Deum* to 'Son Altesse Royale Monseigneur le Prince Albert'; the dedication of his 'Corsaire' Overture is to 'James W. Davison, Esq.'

AN EXCHANGE OF TOMAHAWKS!

Mendelssohn came into the world five years after Berlioz, and the French composer outlived him more than twenty years. In 1843 Berlioz wished to give a concert of his compositions in

Leipzig. He approached Mendelssohn, whom he had previously met in Rome, and received from him the following letter, which we give in Mendelssohn's own French:—

Leipzig, 25 Janvier, 1843.

MON CHER BERLIOZ,

Je vous remercie bien de cœur de votre bonne lettre et de ce que vous ayiez encore conservé le souvenir de notre amitié Romaine! Moi je ne l'oublierai de ma vie et je me réjouis de pouvoir vous le dire sous peu de temps de vive voix et dans ma patrie. Tout ce que je puis faire pour y rendre votre séjour heureux et agréable, je le ferai comme un plaisir et comme un devoir.

D'abord en tout cas je vous engage de venir à Leipzig, parce que je crois pouvoir vous répondre de ce que vous serez content de la ville, c'est à dire des musiciens et du public. Je n'ais pas voulu vous écrire sans avoir consulté plusieurs personnes qui connaissent la ville mieux que moi, et tous m'ont confirmé dans mon opinion, que vous ferez un excellent concert ici. Vous ne me dites pas, quelles sont vos intentions; vous me parlez seulement de faire entendre votre musique; mais je présume que cela doit être dans un Concert que vous donneriez vous même. Les meilleurs jours pour cela seraient les lundis ou bien les samedis. Les frais de l'orchestre, de la salle, des Annonces, &c., sont ordinairement de 100 à 110 écus; la recette d'une bonne salle est de 6 à 800 écus, nous en avons eu jusqu'à 1000 & 1100; et comme j'ai dit je ne doute nullement que vous ferez un excellent concert. Mais vous devriez être ici et arrêter le programme et tout ce qui est nécessaire au moins 8 à 10 jours avant le concert; il est impossible de l'arranger sous moins de temps, et votre présence personnelle serait indispensable pour un succès complet. Mais j'espère que cela ne fera pas de difficultés, parce que la chose est la même à Dresden, où vous visez aussi. Or vous pourriez tout arranger ici pour 8 ou 10 jours d'avance, puis partir pour Dresden, y faire la même chose (le voyage ne prend que 3½ heures), et revenir le jour après, si vous êtes pressé.

Mais comme vous ne me dites pas les détails de vos intentions j'ai communiqué votre projet de venir aux directeurs de la Société des Concerts d'Abonnement, qui m'ont chargé de vous demander si vous voulez faire exécuter un de vos ouvrages dans leur Concert pour les pauvres de la ville, qui sera donné le 22 février, et que dans ce cas ils arrangeront leur programme suivant vos intentions. Je dois vous communiquer cela parcequ'ils m'en ont chargés, mais si vous ne manquez pas tout à fait d'envie de donner le Concert vous même je le vous conseillearai fortement parceque je suis certain que vous vous en trouverez bien. Peut-être pourrez vous accepter la proposition des Directeurs après le Concert, ou les Concerts que vous aurez donné vous même, si toute fois elle vous convient.

Je vous engage donc de venir ici aussitôt que vous pourrez quitter Weimar. Je me réjouis de pouvoir vous serrer la main & vous dire "Willkommen en Allemagne." Si vous ne pouvez pas venir sitôt et s'il y a quelque chose, que je puis faire pour vous en attendant écrivez moi.

Et ne vous moquez pas de mon méchant Français comme vous fesiez à Rome, mais continuez être mon bon ami comme vous étiez alors et comme je serai toujours.

Votre dévoué

FELIX MENDELSSOHN BARTHOLDY.

We believe that this generous letter—now in the British Museum—has not hitherto been published in full. The concert duly took place at the Gewandhaus on February 4, 1843, the programme including the *Symphonie Fantastique*, and the 'King Lear' and

'Francs Juges' Overtures. Mendelssohn's sister, Fanny Hensel, records the event in her diary in these words:—

Berlioz was at Leipzig at the same time with us, and his odd manners gave so much offence that Felix was continually being called upon to smoothe somebody's ruffled feathers. When the parting came, Berlioz offered to exchange batons, 'as ancient warriors exchanged their armour,' and in return for Felix's pretty light stick of whalebone covered with white leather, Berlioz sent an enormous cudgel of lime-tree covered with bark, with an accompanying letter.

Fanny Hensel is not quite correct in referring to the baton exchange as a *parting* event. It took place at Leipzig, on the *arrival* of Berlioz, who found Mendelssohn rehearsing 'The Walpurgis Night.' The letter of Berlioz which accompanied his cudgel-baton was addressed to Mendelssohn in these characteristic terms (translated):—

TO THE GREAT CHIEF, MENDELSSOHN!

Great Chief! We have promised to exchange tomahawks. Mine is a rough one—yours is plain. Only squaws and pale-faces are fond of ornate weapons.

Be my brother! And when the Great Spirit shall have sent us to hunt in the land of souls, may our warriors hang up our tomahawks together at the door of the Council-chamber.

A REMINISCENCE BY HEINE.

'From Berlioz we shall soon have an opera,' wrote Heinrich Heine in 1837. 'The subject is an episode from the life of Benvenuto Cellini, the casting of the Perseus. Something extraordinary is expected, since this composer has already achieved the extraordinary. His tendency is to the fantastical, not united with soul, but with sentimentality; he has great resemblance with Callot, Gozzi and Hoffmann. His outward appearance indicates as much. It is a pity that he has had cut off his immense, antediluvian *frisur*, his bushy hair, which bristled over his brow like a wood over a steep precipice; so I first saw him six years since, and so will he ever stand in my memory. It was in the *Conservatoire de Musique*, and they gave a grand Symphony by him [the *Symphonie Fantastique*, on Dec. 5, 1830], a bizarre sort of night piece, now and then illumined by the sentimental whiteness of a woman's robe, that fluttered to and fro, or by a sulphur-yellow gleam of irony. The best thing in it is a witches' sabbath, where the devil reads mass and the Catholic church music is parodied with the fearfulest and most sanguinary farcicality. It is a farce, in which all the secret snakes we carry in our hearts rear their hissing heads with joy.

'My companion in the box, a frank young man, pointed out to me the composer, who was in a corner of the orchestra, at the extreme end of the hall, beating the kettle-drum, that evidently being his instrument. "Do you see that stout English lady in front of the stage?" said my companion. "That is Miss Smithson; Berlioz has been desperately in love with this lady for three years, and to this passion we owe the wild symphony you hear to-day." And there, in fact, in the stage box, sat the famous actress of Covent-garden. Berlioz gazed at her continually, and every time his eye met hers he would beat away upon his kettle-drum like mad.

Miss Smithson has since become Madame Berlioz. Since then her husband has had his hair cut off. When I heard his symphony again in the Conservatoire this winter, he again sat as a drummer

at the back of the orchestra. The stout Englishwoman again occupied the stage-box; their eyes met . . . but Berlioz no longer beat so vigorously on the drum!

## FIRST PERFORMANCES IN ENGLAND.

It may be interesting as well as useful for reference to give the dates and places of the first performances of the chief works of Berlioz in England. The following information applies to those given in their *complete* form for the first time in this country:—

OP.	TITLE.	SOCIETY AND PLACE.	DATE.	CONDUCTOR.
1	Waverley Overture - -	(Società Armonica, Opera Concert Room, Haymarket - - -)	June 1, 1840 -	Mr. Henry Forbes
3	Francs-Juges Overture - -	(Ditto - - -)	March 30, 1840	Mr. Henry Forbes
4	King Lear Overture - -	(Willy's Promenade Concerts, Princess's Theatre - - -)	Dec. 7, 1840 -	Mr. J. T. Willy
5	Grande Messe des Morts - -	(Crystal Palace - - -)	May 26, 1883 -	Sir August Manns
9	Carnaval Romain Overture -	(Philharmonic Society, Hanover Square Rooms - - -)	March 15, 1841	Mr. Charles Lucas
14	Symphonie Fantastique - -	(Hallé Concerts, Free Trade Hall, Manchester - - -)	Jan. 9, 1879 -	Sir Charles Hallé
14 bis	Lélio, ou Le retour à la vie -	(Crystal Palace - - -)	Oct. 29, 1881 -	Sir August Manns
15	(Symphonie funèbre et triomphale)	(Ditto - - -)	June 3, 1882 -	Sir August Manns
16	Harold in Italy Symphony -	(Berlioz's own Concert, Drury Lane Theatre - - -)	Feb. 7, 1848 -	Berlioz
17	Romeo and Juliet Symphony -	(Philharmonic Society, St. James's Hall - - -)	March 10, 1881	Sir William Cusins
18	Tristia: three choruses with orchestra:			
	No. 2 - - -	(Crystal Palace - - -)	March 7, 1891 -	Sir August Manns
	No. 3 - - -	(Ditto - - -)	March 2, 1889 -	Sir August Manns
21	Corsaire Overture - - -	(Ditto - - -)	Feb. 28, 1863 -	Sir August Manns
22	Te Deum - - -	(Ditto - - -)	April 18, 1885 -	Sir August Manns
23	Benvenuto Cellini (Opera) -	(Covent Garden Theatre - - -)	June 25, 1853 -	Berlioz
24	Faust - - -	(Hallé Concerts, Free Trade Hall, Manchester - - -)	Feb. 5, 1880 -	Sir Charles Hallé
25	L'Enfance du Christ - - -	(Crystal Palace - - -)	Dec. 30, 1880 -	Sir Charles Hallé
	Rob Roy Overture - - -	(Ditto - - -)	Feb. 24, 1902 -	Sir August Manns
	Beatrice & Benedict (Overture only) - - -	(Ditto - - -)	Feb. 10, 1877 -	Sir August Manns

Acts 1 and 2 of 'Faust' and a portion of the 'Requiem' were given under Berlioz's direction at Drury Lane Theatre on February 7, 1848. Parts I. to IV. of the 'Romeo and Juliet' Symphony were played, also under Berlioz, at the New Philharmonic

Society's concert on April 28, 1852. M. Padeloup performed the greater part of 'Faust' at his concert on June 1, 1878. Extracts from others of the works tabulated above have been given at various times.

## VINCENT NOVELLO.

1781—1861.

(Concluded from page 633.)

The instalment system applied to a biographical sketch has one advantage—an incident or fact inadvertently omitted in previous portions may afterwards be inserted, even at the risk of slight chronological disturbances. Therefore, we may hark back to the year 1829, when Vincent Novello and his wife 'took a pleasant journey together to Germany, for the fulfilment of a no less pleasant purpose.' This expedition, a much more formidable undertaking in those pre-railway days than now, was to present a sum of money, subscribed by lovers of music in London, to Mozart's sister, 'then in poor health and poorer means.' An extract from the kind-hearted musician's diary, dated Monday, July 15, 1829, is too interesting not to be quoted.

A still more delightful day, if possible, than yesterday—Mozart's son came to me at about 11 to conduct us to his aunt Sonnenberg—after a little chat

we accompanied him to her house, which was within a few yards of where we resided.—It seems that she had passed a very restless and sleepless night for fear we should not come to see her, and had repeatedly expressed her regret that we had not been admitted when we first called. On entering the room, the sister of Mozart was reclining placidly in bed—but blind, feeble, and nearly speechless. Her nephew kindly explained to her who we were, and she seemed to derive much gratification from the intelligence we conveyed to her. During the whole time, I held her poor thin hand in mine, and pressed it with the sincere cordiality of an old friend of her brother. She appeared particularly pleased that the little present we had brought her should have arrived on her own Saint's day (St. Ann, the 26th of the month). Her own birthday is on the 30th, on which day she will have completed her 78th year. Her voice is nearly extinct, and she appears to be fast approaching 'that bourn from whence no traveller returns.'

Novello and Mozart's son played on the clavi-chord which had belonged to Mozart himself,

and the English organist subsequently paid a visit to the widow of the immortal composer. It is no wonder that this visit to Salzburg, with all its associations with the career of Mozart, should have been one of the most interesting incidents in the life of Vincent Novello.

In 1831 he composed a sacred song, the words by Mrs. Novello, entitled 'The Infant's Prayer,' which had an extraordinary vogue, no fewer than 100,000 copies having been sold of this one publication. Its popularity was greatly stimulated

by the manner in which the simple strains were expressively sung by his daughter Clara, now the Countess Gigliucci. An interesting sidelight on the propagation of Bach's organ music in England—in which Novello, led on by the red-hot enthusiasm of 'old Sam' Wesley, took a prominent part—is furnished by the following little note, which reached him by hand on a Sunday morning in May, 1832, from his friend Thomas Attwood, organist of St. Paul's Cathedral. Here is the short-notice invitation in facsimile:—

Sunday May  
27. 1832

Dear Novello, —

Mendelssohn has just  
rec'd some Manuscripts of Sebastian  
Bach which he proposes  
trying this M<sup>o</sup>. Hope you will  
meet him — young lady

Thos Attwood

It was doubtless on this occasion that Mendelssohn played the delicious prelude and fugue of Bach, known as 'the little E minor.' Novello, as well he might, took a fancy to this Sebastianic gem, and asked Mendelssohn to give him a copy of it. In reply he wrote:—

As soon as I have a free moment, I will try to write for you the Fugue in E [minor]; but I cannot promise whether I shall succeed, as I fear I do not recollect exactly the distribution of parts in some passages. However, I will try it, and if I do not recollect it, get you a copy from Germany.

At that time Novello was editing his 'Select Organ Pieces,' and, as usual, on the sharp look out for novelties. Upon receiving the transcript of this Bach piece (in 1833) he immediately published it as No. 42 of the series. And this brings out the very interesting fact that the little E minor organ prelude and fugue by J. S. Bach was *first printed and published in England* before it had appeared in any other country; moreover, this honour can be claimed by the house of Novello through the zeal of its founder. As this edition of the prelude and fugue differs greatly from other printed versions, students will enjoy making their own comparisons.

At the beginning of the piece Novello states: 'From a MS. never before published'; and at the end: 'For originality of subject, masterly treatment of it, refined taste, and pathetic expression, this exquisite fugue has probably never been exceeded, even by Sebastian Bach himself.—V. N.' A foot-note, also by Novello, printed at the end of the first page, is too interesting not to be quoted in full:—

For this extremely rare specimen of Sebastian Bach's extraordinary musical genius, the Editor is indebted to the obliging politeness of his kind friend Mendelssohn Bartholdy, who frequently played it to him, *from memory*, at the time when there was no copy of the manuscript to be obtained in England. During his visit to Germany this year (1833), Mr. Mendelssohn was so kind as to procure a copy, and very obligingly allowed a transcript of it to be made for the Editor of this work, who had so often expressed his admiration of the composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other gratifying proofs of his liberal and friendly sentiments towards him.

An important Beethoven event took place in London on Christmas Eve, 1832,—before the Christmas card microbe had germinated—when



the great Mass in D was first performed in England. At the home of a zealous amateur, Mr. Thomas Massa Alsage, at Queen Square, Bloomsbury, there assembled together a full band and chorus, conducted by Moscheles. Novello played the organ, his daughter and son (Clara and Alfred) were the soprano and bass soloists respectively, his daughter and son-in-law (Mr. and Mrs. Cowden-Clarke) sang in the chorus, as did also his son Edward Novello, the painter. A copy of the programme of this interesting event is preserved in the Fitzwilliam Museum, Cambridge.

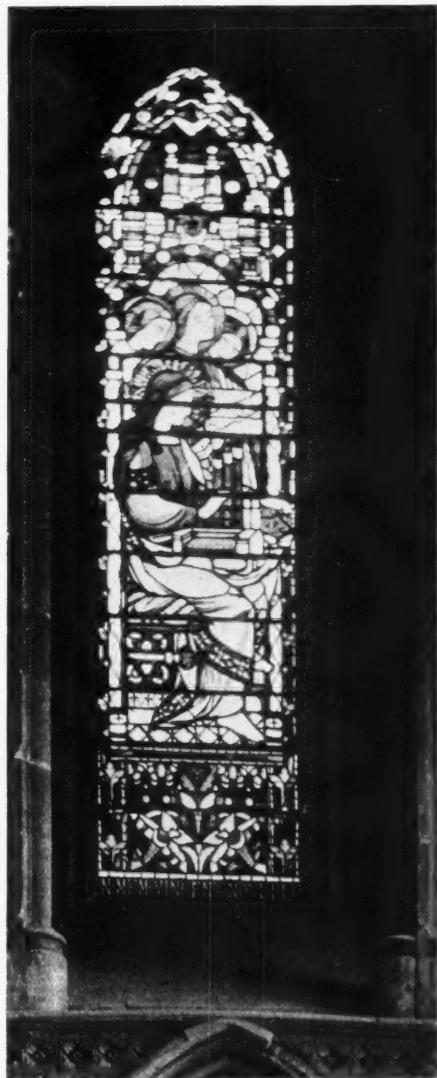
Nine days after the Beethoven performance the Choral Harmonists Society sprang into existence. This association of amateurs, devoted to the performance of important choral works with orchestral accompaniment, held its first meeting at the New London Tavern, Bridge Street, Blackfriars, on January 2, 1833. Novello, one of the pioneers of the Society, shared the duties of conductor with Charles Lucas, Charles Neate, and Henry Westrop. From an almost complete set of programmes, word-books, &c., of the Society (1833-1851), presented by its leader, the late Mr. J. H. B. Dando, and now in the possession of the present writer, one is able to form an opinion of the energy and enthusiasm of London amateurs seventy years ago, and moreover to pass judgment on the excellence of the music performed by them. For instance, Purcell's 'King Arthur' was given at the London Tavern (to which place the concerts had been removed) on June 26, 1835. The social element appears to have been a feature of these pleasant music-makings, as we find this injunction printed on the programmes:—

The Committee request that Members and Visitors will resume the same seats after tea which they occupied during the first part of the performance.

The eclectic nature of the music performed must have added greatly to the enjoyment of these meetings. Madrigals, Oratorios, Masses, including the Credo from Bach's B minor Mass (in 1838), &c., were sung. Overtures were played, and on May-day, 1838, there was performed 'Grand Concerto E flat (Piano-forte obbligato) Beethoven.' The 'piano-forte obbligato' is amusing. In setting the word-book of this concert the printer uses the figure 6 for a flat sign (♭)—'Grand Concerto . . . (E6) . . . Beethoven.' On February 25, 1839, the Choral Harmonists gave the first public performance of Beethoven's Mass in D in this country. But we must hasten on and rapidly survey the remaining years of Vincent Novello's career.

In 1834 the family removed to 69, Dean Street, where for thirty-three years—till the removal to Berners Street in 1867—the business of the Novello firm rapidly developed. At the Philharmonic concert of March 17, 1834, a dramatic cantata, 'Rosalba,' for six voices, composed expressly for the Society by Vincent Novello, was performed. Later in the year he officiated as one of the organists at the Royal Musical

Festival held in Westminster Abbey on June 24, 26, 28, and July 1. On that occasion Sterndale Bennett played the viola in the orchestra, while the rank and file of the chorus included Henry Smart (then of Blackburn) among the altos (all male voices), while John Hullah and G. A. Macfarren lent vocal aid to the basses.



THE NOVELLO WINDOW IN THE NORTH TRANSEPT OF WESTMINSTER ABBEY.

(Photographed specially for THE MUSICAL TIMES by Mr. Thomas J. Wright.)

From 1840 to 1843 Novello was organist of the Roman Catholic Chapel, Moorfields. According to the list of subscribers to Dr. Joseph Pring's 'Twenty Anthems,' he seems to have held a similar appointment at St. Patrick's Chapel, Soho Square, in the year 1805, but this organistship has not hitherto been mentioned by

any of his biographers. After living for a few years at Craven Hill, Bayswater, Novello, owing to the delicate health of his wife, removed to Nice, where he resided from 1849 to 1854. Upon the death there of Mrs. Novello (July 25, 1854) he returned to England, and remained in London for two years, at 27, Porchester Terrace, Bayswater. In 1856 he again sought the genial climate of Italy, and died at Nice on August 9, 1861, within a month of his eightieth birthday.

The word 'industry' must be writ large in estimating the life-work of Vincent Novello. His editing achievements were quite remarkable, especially taking into consideration the constant claims of a busy teacher of music and other regular engagements that must be fulfilled. No one can grudge the credit that is due to him for making known many strains of music that would otherwise have remained hidden and unpublished, at least for many a day. Some of his principal publications have been mentioned in the course of this sketch. To these must be added the editing of eighteen Masses by Mozart and sixteen by Haydn, of which ten of the former and nine of the latter were printed for the first time; The Psalmist, a large collection of Hymn-tunes (1836); Croft's and Greene's Anthems (each two vols.); Boyce's Anthems (four vols.); the Masses of Beethoven, and a large number of Oratorios by Handel and other composers, &c. Keenly interested in the literary side of his art, he was an assiduous collector of manuscripts, many of which he presented to the British Museum on his departure to Italy in 1849. He also presented to the Museum a large collection of his letters, those, for example, written to him by that master of epistolary humour, Samuel Wesley, being of special interest.

The personality of Vincent Novello may well be given in the words of his eldest daughter, the late Mrs. Cowden-Clarke, who records \* :—

His manners, when in good health, were social, gay, and lively. Fond of conversation, he talked well and freely, when with those he intimately knew; but he was retiring—nay, shy—with strangers. He had a good deal of English reserve in his bearing towards those whom he met for the first time; though it wore off on acquaintance, and vanished altogether when he took a liking to them. He had a certain quiet pride, common to very modest men; conscious of innate merit, yet averse from self-assertion. With his chosen friends he was easy, genial, cordial. With them he gave way to mirth and good-fellowship; laughed, bantered, punned. He was a great punster; and vied honourably with Charles Lamb, Leigh Hunt, and Henry Robertson,—those masters in the art of punning.

Two years after his death a window to his memory was placed in the North Transept of Westminster Abbey, a sanctuary he loved to visit. We give a photograph, specially taken for this article, of the Novello Memorial window, the subject of which, appropriately enough, is St. Cecilia, the patron saint of Music.

F. G. E.

\* Life and Labours of Vincent Novello, p. 62.

## Occasional Notes.

### MANY HAPPY RETURNS OF THE DAY TO—

Sir Frederick Bridge, M.V.O.	-	-	December 5.
Charles W. Pearce	-	-	" 5.
John E. West	-	-	" 7.
Pietro Mascagni	-	-	" 7.
Algernon Ashton	-	-	" 9.
Wilhelm Kuhe	-	-	" 10.
Charles L. Graves	-	-	" 15.
Henry R. Gadsby	-	-	" 15.
Moritz Rosenthal	-	-	" 18.
Edward MacDowell	-	-	" 18.
Stephen S. Stratton	-	-	" 19.
Charles Fry	-	-	" 20.
Alan Gray	-	-	" 23.
Hugh Percy Allen	-	-	" 23.
William H. Hadow	-	-	" 27.
Charles Mannors	-	-	" 28.
Henry Hiles	-	-	" 31.

We are permitted to make a preliminary announcement of an important nature. The Grand Opera Syndicate, in conjunction with Mr. Schulz-Curtius, intend to give at Covent Garden Theatre an Elgar Festival. The Festival will consist of three concerts of Dr. Elgar's works, to be performed on three consecutive evenings—March 14, 15, and 16, 1904. Dr. Richter is to conduct, and as he will bring with him from Manchester his own orchestra and choir, perfection of ensemble, no less than delicacy of detail, will be assured in the various interpretations. The scheme includes performances of 'The Dream of Gerontius' and 'The Apostles,' in addition to an orchestral concert, at which will be produced a new and important orchestral work composed by Dr. Elgar. The success which has attended his 'Variations on an Original Theme' will naturally raise high expectations in regard to this important orchestral novelty. The occasion will be looked forward to with peculiar interest, as the event is one that may be regarded as unique in the history of music in this country.

Dr. Sweeting, in his article 'Dr. Crotch on Bach's Forty-eight' (p. 717 of our November issue), gives a Crotch annotation to the Fugue in G (No. 15), consisting of two words, 'New College.' This prompted Dr. Sweeting to ask the question 'What does this mean?' Mr. J. F. R. Stainer kindly explains the old Professor's enigmatical reference by stating that the three-quarters chime of New College, Oxford, sounds—



which may be compared with bar 10 (from the end) of the Fugue in question. Mr. Stainer adds: 'The New College chimes are all of them original. Here they are:—



I always remember them because my father once turned them into a hymn-tune. You have only to repeat the Hour after the Half, and add appropriate harmonies. Try it.'

Sir August Manns! Hearty congratulations to the veteran conductor upon an honour so thoroughly well deserved. No name in the Honours List issued in commemoration of the King's birthday was received with more satisfaction than that of 'August Manns, Esq., Musical Director of the Crystal Palace.' This satisfaction, be it observed, was not restricted to the musical folk of the country, but was shared in no small degree by numberless persons who have visited the great glass house at Sydenham during the last fifty years, and who have enjoyed the music there provided for them. Sir August was the hero of the evening at the annual dinner (on the 10th ult.) of the Musical Association. In response to the special congratulatory toast of his health, he told us that, on May-Day, 1854, he entered the service of the Crystal Palace Company as sub-conductor, composer, arranger, copyist, librarian, clarinettist, and to make himself generally useful, at the wages of '£3 a week'! He played the E flat clarinet at the opening of the Crystal Palace by Queen Victoria on June 10, 1854, but was discharged six months afterwards! The Directors, however, soon recalled him, and on Saturday, October 20, 1855, he conducted his first concert at the Crystal Palace, the programme stating: 'August Manns, Musical Director.' At this concert, by-the-way, he played two violin solos. Further details of those early days in his English career will be found in the Biographical Sketch of him which appeared in THE MUSICAL TIMES of March, 1898, much of the material for which he very kindly supplied. Sir August Manns has received his Knighthood in the eventide of his life; but may he long be spared to enjoy the honour conferred upon him as some acknowledgment of the splendid services he has rendered for half-a-century, with untiring zeal and disinterested motives, to the cause of music in the land of his adoption.

The outline programme for the Gloucester Musical Festival, to be held in September next, has just been issued. As at present devised the scheme includes the 'Messiah,' 'Elijah,' and the 'Hymn of Praise'—all three necessary props of Provincial Festivals—Brahms's 'Requiem,' Stanford's 'Te Deum,' an Organ Concerto by Dr. C. H. Lloyd, and Elgar's 'The Apostles.' New works have been promised by Sir Hubert Parry and Mr. A. Herbert Brewer, Organist of Gloucester Cathedral and Conductor of the Festival. Mr. Brewer's novelty is to be a short oratorio entitled 'The Holy Innocents.' At a meeting of the Festival Stewards, held on the 14th ult., the Dean of Gloucester vetoed a proposed performance of 'The Dream of Gerontius.'

Dr. Elgar has left England for the Continent in order to take a prolonged rest. On his way to Italy he stayed at Düsseldorf for the purpose of conferring with Professor Julius Butts, the German translator of the words of 'The Apostles,' that work having been selected for performance at the Lower Rhine Musical Festival to be held at Cologne and to be conducted by Herr Steinbach on Whit-Sunday next. 'The Apostles' will also be given in New York during February, and by the Royal Choral Society at the Albert Hall on April 21, 1904.

Performances of 'The Dream of Gerontius' have taken place during the past month in Sheffield (conductor, Dr. Henry Coward), in Manchester (under Dr. Richter), and in New York. Every ticket was sold long before the concerts took place at the two former cities, and the Oratorio was received with extraordinary enthusiasm. At Manchester the composer, who was present at the interpretation of his work, received an overwhelming ovation.

We give a view of the house—indicated by a flag—in which Beethoven drew his last breath. As this historical habitation will soon be a thing of the past, the following account of the closing scene, from the *Athenæum* of the 21st ult., will be read with interest:—

'The houses in which great men were born or died are naturally held in special veneration. But, like all things human, they pass away in time. One remarkable house was lately doomed to demolition, and by the time these lines are published will have partly or entirely ceased to exist. This was the Schwarzspanierhaus at Vienna in which Beethoven breathed his last on March 26th, 1827. On Sunday, November 15th—the seventy-eighth anniversary, by the way, of the death of the brother, Caspar Carl, whose son was the cause of so much anxiety and sorrow to the composer—there was a gathering in the



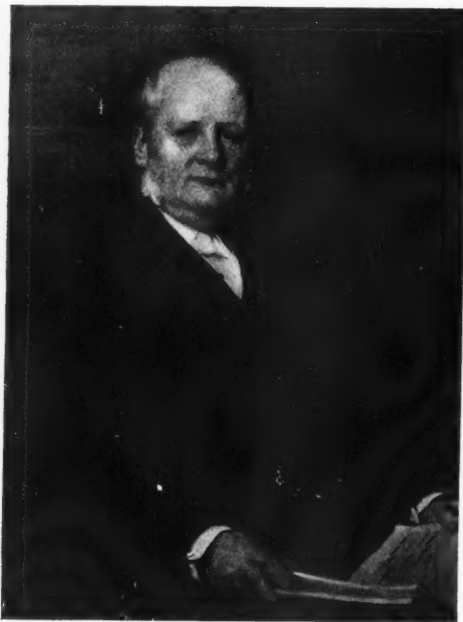
THE HOUSE IN WHICH BEETHOVEN DIED.

THE WINDOW OF THE ROOM IS INDICATED BY A FLAG.

two rooms occupied by Beethoven from the autumn of 1825 down to his death. Dr. Lueger, burgomaster of the city of Vienna, was prevented by indisposition from being present, but was represented by Dr. Neumayr, who delivered an address. Herr Reimers, of the Hofburg Theatre, recited a poem specially written for the occasion. But the most impressive part of the ceremony was the performance, said to have been an admirable one, by the Prill quartet players of Beethoven's last Quartet in F, Op. 135, and in the actual room in which the master died. He occupied two rooms in the house, and in the other, in which some of the numerous guests were assembled, part, if not all, of the work was composed. The autograph of the first movement (Allegretto) belongs to Dr. Heinrich Steger, who was present, and brought it with him. The last movement bore the superscription "Muss es sein? Es muss sein," of which words more than one explanation

has been given. But over a sketch of the wonderfully pathetic yet peaceful *lento* is marked "Süsser Ruhe Gesang." Beethoven was in very bad health at the time he wrote the quartet, and it is very possible that the interpretation of "Muss es sein? Es muss sein" by the contemporaries of Beethoven, as an allusion to death, may be correct. If so, the "sweet rest" in his thoughts must have been that of the grave, for by long and painful experience he knew full well that he could no longer hope for it on earth.'

As a sequel to the history of the Hovingham Musical Festival given in our last issue (p. 739), we append a list of the principal works performed at that Yorkshire music-making since its inception in 1887 to the present time. Accompanying the list—which by reason of space is reduced from a longer document—is a photograph of the enthusiastic Founder and



CANON PEMBERTON.

Conductor of the Festival, Canon Pemberton (formerly Hudson). This portrait is reduced from an oil-painting presented to him 'by numerous subscribers on the occasion of the 10th Hovingham Musical Festival, September 18 and 19, 1900.'

WORKS PERFORMED AT THE HOVINGHAM MUSICAL FESTIVAL, 1887-1903.

BACH.—'God's time is the best'; 'O Light everlasting'; Concerto for two violins (three times); Concerto for violin in A minor; Suite in D, &c.

BEETHOVEN.—Mass in C; Symphonies in D, C minor, and F (Pastoral); Violin Concerto (three times—twice by Dr. Joachim); Pianoforte Concertos in G and E flat; Overtures, 'Leonora,' No. 3, 'Egmont,' &c.

STERNDALE BENNETT.—'May-Queen'; Overture, 'Naiads.'

BRAHMS.—'Requiem'; 'Song of Destiny' (twice), &c.

DVORAK.—'Spectre's Bride'; 'Stabat Mater.'

GLUCK.—Overture 'Iphigenia in Aulis.'

GORING THOMAS.—'The Swan and the Skylark.'

GRAY, DR. ALAN.—'The Rock Buoy Bell' (Choral Ballad, written specially); Coronation March (first time); Scena for baritone, 'The Vision of Belshazzar' (first time).

HANDEL.—'Messiah'; 'Judas Maccabæus'; 'Samson' (abridged).

HAYDN.—'Creation' (Part I.); Violoncello Concerto.

JOACHIM.—Notturno for Violin; March in C.

MACKENZIE.—Benedictus (for orchestra); 'Britannia' Overture.

MENDELSSOHN.—'Elijah' (three times); 'St Paul' (twice); 'Hymn of Praise' (three times); 'Walpurgis Night'; Violin Concerto (three times), &c.

MOZART.—Symphonies in G minor, E flat, and C ('Jupiter'); Pianoforte Concerto in A (Köchel 488); Violin Concerto in A; Overtures: 'Figaro'; 'Zauberflöte,' &c.

NAVYLO, DR. E. W.—'The Weird Lady' (Choral Ballad, written specially); Prologue to 'King Arthur' (first time).

NICOLAI.—Overture: 'Merry Wives of Windsor.'

NOBLE, T. T.—'Birthday Greeting to Dr. Joachim' (words by the Dean of York); Overture to 'The Wasps.'

PARRY, HUBERT.—'Judith' (twice); 'Ode on St. Cecilia's day'; 'Blest pair of Sirens.'

ROSSINI.—Overture: 'Guillaume Tell.'

SAINT-SAËNS.—Pianoforte Concerto in G minor.

SCHUBERT.—Unfinished Symphony, &c.

SCHUMANN.—Pianoforte Concerto (twice); Concertstück; 'Abendlied' (played by Dr. Joachim), &c.

SPOHR.—'God Thou art great'; Duet for two violins, &c.

STANFORD.—'Revenge' (twice); 'The three holy children' (Part I.); 'Te Deum'; 'Last Post,' &c.

SOMERVILLE, A.—An Elegy (Contralto and Chorus, written specially), SULLIVAN.—'The Golden Legend.'

TAYLOR, MRS. TOM.—'A Prophecy' (Chorus and Orchestra, first time).

TSCHAIKOVSKY.—Variations for Violoncello.

THOMSON, MISS ALEXANDRA.—'The Battle of the Baltic' (Choral Ballad, written specially).

VERDI.—'Requiem'

WAGNER.—'Flying Dutchman' (omitting Act I.); 'Siegfried Idyll.'

WEBER.—Overtures: 'Der Freischütz,' 'Oberon,' '1813' (first time in England).

WESLEY, S. S.—'The Wilderness' (Orchestrated by the Composer).

WOOD, DR. CHARLES.—'The Song of the Tempest' (Soprano, Chorus and Orchestra, written specially); 'Ethiopia Saluting the Colours' (first time with Orchestra).

The death of Sir Herbert Oakeley, noticed in another column, recalls the controversy caused by his appointment to the Reid Professorship of Music at the University of Edinburgh in the year 1865. The actual contest lay between John Hullah and Herbert Oakeley, the latter being elected—so it is said—by the casting vote of Mr. Gladstone, chairman of the elective body. But it may not be without interest at this distance of time—thirty-eight years—to give the names of the full score of gentlemen who announced themselves to the Court as candidates for the vacant post, but who were not appointed, some of whom may have withdrawn from the contest. Here is the list which we take from *The Choir* of November 1, 1865:—

1. Edward Osmund Page, Manchester.
2. Francis Dickens, Brighton.
3. John Hullah, London.
4. H. Wylde, Mus.D., London.
5. J. Thorne Harris, Edinburgh.
6. D. C. Hewitt, London.
7. Joseph F. Duggan, London.
8. Ebenezer Prout, B.A., London.
9. G. French Flowers, Mus.D., London.
10. George A. Macfarren, London.
11. S. Austen Pearce, Mus.D., London.
12. Henry John Gauntlett, Mus.D., London.
13. Carl F. Hempel, Mus.D., Perth.
14. John Stainer, B.A., Mus.B., Oxford.
15. William Rea, Newcastle.
16. James Kean, M.A., St. Andrews.
17. Carl Deichmann, London.
18. James Barnhill, M.A., Glasgow.
19. Scotson Clark, London.
20. George B. Allen, Mus.B., London.

The above list contains both grain and chaff. Among the grain, three names will at once attract attention as the subsequent holders of University Professorships of Music—George A. Macfarren, at Cambridge; Ebenezer Prout, at Dublin; and John Stainer, at Oxford. How different would have been their respective careers had they become dwellers in the northern city! Stainer, then a young man of twenty-five, would certainly have been like a fish out of water had he exchanged his Oxford environment, with all its fine traditions of church music, for the cold ecclesiastical atmosphere which then existed in Scotland. 'Tis well Stainer did not go to Edinburgh: a residence there would have gone against the grain.



The historic house of Broadwood is about to remove from Great Pulteney Street to Conduit Street. It was in the year 1732 that the founder of the business, Burkardt Tschudi, a maker of harpsichords, opened the premises that are to be forsaken, thus the location traditions of seventeen years will therefore be uprooted. John Broadwood, a young Scot, born at Cockburn's Path, a village on the Berwickshire coast, came to London, as Scotchmen do, to seek his fortune. He entered the factory of Tschudi, who had a daughter, and by a matrimonial process Barbara Tschudi evolved into Barbara Broadwood. In 1783 John Broadwood became sole proprietor, and the name of Tschudi (or Shudi, in its Anglicised form) dropped out of the title of the firm. Tschudi, through the introduction of Handel, supplied a double harpsichord to the then Prince of Wales, whereby the harpsichord maker was privileged to use the Prince of Wales's crest as the sign of the Great Pulteney Street house, which was known as 'The Plume of Feathers' until the time, about 1767, when houses began to be numbered in London. To think of the great masters of music and others who have passed the portal of the old house in Great Pulteney Street! Let us recall the names of a few: Handel, Mozart (as a boy eight years old), Haydn (said to have composed there), Clementi, Hummel, Mendelssohn, Liszt, and Chopin. And did not Beethoven greatly treasure the pianoforte presented to him, in 1818, by Mr. Thomas Broadwood? Beethoven would allow no one but himself to touch this instrument except Stumpf, his trusted tuner. He had an acoustic apparatus attached to his Broadwood pianoforte in order that he might hear the sounds which he brought forth by the touch of his genius hand. The deafness of Beethoven is one of the most pathetic things in music's history. Knowing all this, one cannot help feeling a sense of regret at the change that is about to be made; but sentiment has to make way for business. The old associations, however, remain with all their interesting memories, and the Broadwood House will have many well-wishers for its continued prosperity in the new surroundings. We may, in conclusion, refer to a *Punch* drawing—was it not by the inimitable Charles Keene?—which depicted the landlady of a lodging-house showing her rooms to a prospective occupant. 'I see,' said the lady enquiring about the apartments, 'that you have a rosewood piano.' 'No, mum,' indignantly replied the landlady, 'It's a Broadwood'!

Dr. Elgar's 'Dream of Gerontius' was produced at Darmstadt on October 19 by the local Musikverein, under the direction of Hofkapellmeister Willem de Haan, and with Fräulein Else Bengell (mezzo-soprano), Herr Oskar Noë (tenor), and Herr Alexander Heinemann (bass) as soloists. The *Darmstädter Zeitung* in the course of a long notice of the concert says:—

'The Dream of Gerontius' is Op. 38 of the English composer Edward William Elgar, whose numerous compositions have made a very esteemed name for him in his fatherland, a name which is beginning to attract more and more the attention of the musical world abroad. We have in this work to do with a nobly-feeling musician of exceptionally serious tendencies. To be sure, he has been strongly influenced by Wagner's 'Parsifal,' but his remarkable technical knowledge compels admiration, and he frequently displays such depth and strength of musical expression that the listeners are irresistibly attracted by its spell. The orchestral writing is brilliant in its harmonization and glowing in its colouring; the choruses, partly written in the old church style, are extraordinarily effective and frequently of entrancing beauty. In the

gruesomely realistic Demon Choruses, however, the composer occasionally crosses the border line of æsthetic beauty. Very deeply and warmly tinged are the solo parts, of which the tenor role specially makes exceptional demands upon the interpreter.

It may be added that during the week that saw the Darmstadt production of the 'Dream of Gerontius,' Herr de Haan celebrated his twenty-five years' jubilee as conductor of the Grand Ducal Court Theatre. Our congratulations to the distinguished musician!

Among the 'Annotations' in its issue of the 21st ult., *The Lancet* has a paragraph headed 'Music and Madness,' which begins thus:—

By the above heading we do not mean to suggest that Hector Berlioz, whose centenary occurs this year, was mad, but the vague aspirations, the longings, the loneliness, and the horrible visions of insanity were surely never more powerfully set forth than in that master's 'Symphonie Fantastique,' a most powerful rendering of which was given at Queen's Hall, London, on November 12, by Herr Felix Weingartner and the magnificent band under his control.

After giving a description of the Symphony, the 'Annotation'—a much saner thing, by-the-way, than sometimes passes under that name in the concert-room—concludes thus:—

It is not soothing music, but so far as one man can enter into another's brain and convey his sensation to others, Berlioz has certainly made his music a means to so doing. Medical men who have not heard this work should take the first opportunity of repairing their neglect.

This is excellent advice, and should the faculty act upon it when the work is performed by such a rhythmic-gifted conductor as Weingartner, the doctors would certainly feel the pulse of the music.

The good use to which an unselfish collector may put his books is splendidly set forth in the Report for 1902-3 of the Public Free Libraries Committee of the Corporation of Manchester. We learn that Dr. Henry Watson continues to make valuable additions to his Musical Library, and is able to report considerable progress with a card catalogue of the collection, which now numbers nearly 20,000 volumes. The facilities which Dr. Watson has kindly made for the loan of his books are greatly appreciated by the serious-minded students of music of Manchester.

This year Berlioz is to have a centenary.

He died in 1869—just over thirty years ago, and marvellous to contemplate when you look at his scores.

Berlioz—the storm-tossed, the tireless swimmer against adverse currents, the man to whom a pin-prick was as a gaping wound—has a centenary.

The character of the many-sided sixteenth artist.

The above extracts are from a so-called 'appreciation' of Berlioz which appeared in the programme-book of the centenary concert recently conducted by Dr. Richter in London. The first three sentences are from the same paragraph, in which we are told that 'Berlioz is to have a centenary' and that he 'has a centenary.' Sentence two is hardly a model of lucid English, and sentence four is intended to apply to Benvenuto Cellini! Poor Cellini! Poor appreciation!

Miss Muriel Foster and Mr. Ben Davies had the honour of singing, and Mr. Leonard Borwick of playing the pianoforte, before the King and Queen, their illustrious guests, and the Court at Windsor Castle on the evening of the 20th ult., during the recent visit of the King and Queen of Italy.

The dog note in our last issue has been quoted in London and provincial journals. The genial writer of 'Musical Notes' in the *Birmingham Daily Gazette*, in commenting upon the suggestion of eight well-tempered dogs who would bark the scale, says: 'But why only eight? Why not a round dozen to bark the chromatic scale?' Quite so. But should there be any difficulty in obtaining twelve qualified barkists, recourse may be had to the farmyard by inducing a dozen lusty birds to cock-a-doodle-doo the chromatic scale. 'Eggsactly,' will be the natural exclamation of our friend yoked to the *Birmingham Daily Gazette*.

A Leith correspondent writes:—

The following Wagner story, one that would have delighted the cynical Davison, may be found worthy of insertion in *THE MUSICAL TIMES*:—

Bismarck was once asked what he thought of the great Richard. 'Well,' he replied, 'he is decidedly a better composer than Goethe, and a better poet than Mozart.'

#### ALFRED EDWARD RODEWALD.

It is no easy matter to do justice to the memory of Mr. A. E. Rodewald, of Liverpool, who died there on Monday, the 9th ult. Nor can anything be here attempted but a few notes on his services to musical art in this country and on the peculiar kind of influence that he exercised among musicians and others interested in music. The description of him as a 'familiar figure on the Liverpool Cotton Exchange' reminds one that he was not a professional musician. Yet with so much ability and with such quiet singleness of purpose did he, during his nineteen years' experience as amateur conductor of a partially amateur orchestra, follow a sound artistic principle that he gradually—and, as it were, inadvertently—acquired the status of a distinguished musical artist, and came to be recognized as one of the real initiators in the musical life of the country,—as a follower, like Mr. Wood, in the footsteps of Hallé, Manns and Richter—while his personal influence was comparable to no other man's.

Born in Liverpool and educated at Charterhouse, Mr. Rodewald was a thorough Britisher, notwithstanding his German name and blood. Besides pianoforte-playing as an ordinary amateur accomplishment, he acquired in his youth a very fair degree of skill as a double-bass player. The manner in which his Liverpool Orchestra came into existence is characteristic. It originated as a body of amateurs brought together for a philanthropic purpose, in connection with Monsignor Nugent's Free Saturday Evening Concerts, begun and carried on as a counter-attraction to the public-house. In drilling that body of amateurs Mr. Rodewald discovered his talent for conducting, and it was simply by constant reference to genuine standards, instead of the usual amateur nonsense, that he himself advanced and enabled his orchestra to advance until, as the 'Liverpool Orchestral Society' of recent years, they successfully tackled the most difficult scores of Wagner, Tschaiovsky, and Richard Strauss, besides the older classics.

Such great undertakings were only carried out at

the cost of somewhat excessive effort and strain. Mr. Rodewald was often much fatigued after one of his Saturday evening concerts and too much excited to sleep. At the time of his death he was engaged in studying the tremendous 'He'denleben' score, with a view to two performances in the course of the present season. Perhaps he attempted rather too much; but if so he injured no one but himself. Other musicians never derived anything but good from their association with him; and it is scarcely possible to overstate the value of his work in his own neighbourhood in awakening a taste for the best in musical art.

One naturally seeks to discover the secret of his extraordinary success, and enquires whether there was anything in addition to absolute technical ability to account for it. Four such points—apart from technical ability—suggest themselves as having probably had an important bearing on his musical success. First, his complete indifference to the distinction between amateur and professional. He



THE LATE MR. A. E. RODEWALD.  
(Photo by Messrs. Mowll and Morrison, Liverpool.)

never dreamed of resting satisfied with the inferior standards usually considered sufficient for amateurs. He wanted good stuff properly done, or done in the best possible manner that could be compassed with his resources, and he cared for no discussion or criticism that made allowance for the amateur status. His attitude towards criticism was practically this:—'We want the music ourselves and we mean to give it to the people. To what extent did we do that on Saturday? With what reservations can you say that we succeeded? Tell us that, and do not bother about the amateur question.' It may therefore be readily supposed that he did not pique himself on maintaining the amateur character of the orchestra, or on maintaining a certain proportion between the amateur and professional elements. He was glad to have the nucleus of capable amateurs; for the rest he simply engaged the best expert assistance that was to be had, and that seemed

necessary within the limits of what the Society could afford. Second, he never paid the slightest attention to fashion, but studied and played the music in which he and his colleagues became interested from time to time, without reference to the tastes of society people, who never care much for anything in a concert but the solos. Third, he never attempted to go beyond his own taste, which fortunately was cultivated, and his own sympathies, which fortunately were wide. He never played what he disliked for fear of what people might say about his neglect of a certain composer, or his failure to provide 'something to suit all tastes'; and consequently one never missed in his performances the zest of sympathetic interpretation. Fourth and last, he had no fads or fancies such as musicians find disconcerting. He did everything on broadly intelligible lines, left no one in doubt as to what he wanted, and never made unfair demands on anyone.

Mr. Rodewald's warmest and most intimate friend among the British composers was Dr. Elgar, whose guest he often was at Malvern, while Dr. and Mrs. Elgar were among the most familiar and welcome of visitors at Mr. Rodewald's Liverpool house and at the cottage which he used to take for the summer months at Bettws-y-Coed—a gathering place of musical gods, men, and mice. During Mr. Rodewald's orchestral seasons at New Brighton, Dr. Elgar came, certainly once, and possibly more than once, to conduct a concert of his own compositions, and he dedicated the longer of the two 'Pomp and Circumstance' marches to Mr. Rodewald. Another musician with whom he had a very warm and intimate friendship was Dr. Richter who, in a private letter written since Mr. Rodewald's death, describes him as 'ein Lebenskünstler im besten Sinne.' This one might perhaps translate into 'one that knew how to live.' From the same letter I extract the following interesting details: 'I made his acquaintance,' writes Dr. Richter, 'some sixteen years ago, and the friendship between us became closer in the course of a musical festival at Aachen, where as a volunteer he handled his double-bass effectively enough in the orchestra. But it was in Bayreuth that we became thoroughly intimate. He was one of the most zealous and most intelligent among the frequenters of Bayreuth. I shall never forget the tall, fine fellow, with open-hearted, kindly and loyal nature, that he was.'

With the quotation of that simple but fine and correct description I may well bring these notes to a close, only adding that while Mr. Rodewald lived the artistic life in a whole-hearted manner, never being in the least ashamed of his own tastes and tendencies, he was as far as possible from being narrow or exclusive. Other composers, quite unlike Elgar, Bantock, and the rest of the English but not Anglican group, found in him a warm and genuine friend. He was always liberal and conciliatory and for many years he unconsciously played the part of peacemaker amid the warring elements of the musical world.

ARTHUR JOHNSTONE.

Musick! It is the breath of second birth,  
The Saints' employment and the Angels' mirth;  
The Rhetorick of Seraphims—a gem  
In the King's crown of New Jerusalem.  
They sang continually; the exposition  
Must needs infer, there is no intermission,  
Then come men, have Musick; let them show  
In holy writ what alle the angels do;  
Then those that do despise such sacred mirth  
Are neither fit for Heaven or for Earth.

## Church and Organ Music.

ARCHBISHOP PARKER'S PSALTER.

As a sequel to the notes in our last issue (p. 722) on the Evening Hymn, it should be mentioned that a more approximate date can now be given of the printing of this Psalter than that surmised by various authorities on the subject. The Psalter was never actually published, but the Registers of the Company of Stationers contain an entry between the dates 22 July, 1567 and 22 July, 1568, to the following effect:—

master Daye: Recevyd of JOHN DAYE for his  
lycense for pryntinge of a booke  
intituled the hole psalter trans-  
lated into engleshe myter . . . xliiij<sup>d</sup>.

If not exactly a model of spelling, the above entry clears up to a great extent a doubtful point. As an additional matter of interest it may be stated that, although Archbishop Parker's Psalter is an anonymous publication, the clue to its authorship is to be found in the anagramic Preface to Psalm 119, of which the initial capitals to the lines make 'Matthevs Parkerus,' as set forth in the following quaint rhymings:—

### A Preface to the Psalme . 119.

Made is this Psalme: by Alphabete: in Octonaries folde,  
A ll letters two: and twentie fet: as Hebrues them haue tolde.  
The verses all: an hundred bee: threecore and iuft fixtene.  
Thus framde and knit: for memorie: and elegance some wene.  
Here letters all: fo fortely bound: do shew in myterie:  
E ternall health: may fure be found: in scripture totallie.  
Verse yokt by eight: Chrites rising day: doth figure them in some.  
Sweete Saboth rest: not here I say: I meane of world to come.  
  
Perufe this psalme: fo wide and brode: eche verse faue one is  
freight  
A s full in termes: of law of God: most ofte by voyces eyght.  
Right statutes, olde precepts, decrees: cōmaundemēts, word,  
& law.  
Known iudgemēts, domes, & witnelles: al righteous wais ther  
draw  
E nulle no man: Gods worde to painte: in arte by fuch deuife  
Reade Hebrue tonge: the tong fo fainte: and caufes be not nife.  
U pfold be here: Gods truthe difficult: right fure vs all to teache,  
S o lies of man: all low be thruit: full false in glofing speache.

The old Prelate carries out his metrical design as faithfully as he can in his 'two and twentie' letters and verses ('yokt by sight') 'an hundred bee: threecore and iuft fixtene'. He very cleverly gets over the difficulty attending the letter X by omitting the initial vowel at the beginning of each line, and placing it (E) outside a bracket. For example:—

Xtremely Lord, I am purfued: of princes undefered.  
Xactly yet: thy woord I uewd: I them with feare preferred.  
E Xtreme I do; thy word fo glad: and ioy ther of as mich:  
Xceeding Joy: as he hath had: that fpoyles hath found most rich.

and so on for the whole eight stanzas, in an 'Xtremely' ingenious manner.

NEW COLLEGE CHAPEL, OXFORD.

Mr. John S. Bumpus has kindly sent us the following interesting information concerning New College, Oxford, and its musical associations:—

The following notes supplementary to the musical information concerning New College, Oxford, of which a very able and entertaining account was given in your last issue, may be of some interest to your readers.

The present finely-carved stalls, screen, organ-case, and roof date from 1877, when the Chapel was placed in the hands of Sir Gilbert Scott for a thorough, but at the

same time conservative, restoration.\* These fittings replaced similar ones of sham Gothic and lath-and-plaster, put up between 1788 and 1794 by James Wyatt, with whom the worthy Warden and Fellows of that date were unfortunately saddled, and whose terrible devastations at Durham, Hereford, Lichfield, and Salisbury well earned for him the sobriquet of 'destructive.'

A coloured plate in Ackerman's 'History of the University of Oxford' (1814) shows the interior of the Chapel as it appeared during the greater part of the last century, and as, of course, many of us can remember it. Photographs, taken before the time of Scott's restoration, may still occasionally be met with.

By-the-way, the subject of the central light of the great West window, representing the Adoration of the Shepherds, was originally designed by Sir Joshua Reynolds as a painting for St. Paul's, when it was proposed that he, and five other Academicians (among whom was Benjamin West) should adorn certain blank spaces in that Cathedral—a scheme warmly approved by George III. and Newton, Bishop of Bristol, the then Dean of St. Paul's, but at once vetoed by Terrick, the Bishop of London, who saw, or fancied he saw, popery in it.

The Chapel was re-opened after Wyatt's 'improvements' on Trinity Sunday, 1794, the anthem selected for the occasion being 'Arise, O Lord, into Thy resting-place,' the composition of Dr. Philip Hayes, the then organist of the College, also of Magdalen and St. John's Colleges, and Professor of Music in the University. Of this anthem I possess Hayes's autograph score. A colophon attached sets forth that 'The organ was privately re-opened on the Monday before, with only the choir organ (all that was finish'd) after several years cessation, on account of the elegant alterations in the Chapel, organ and gallery.' Hayes further informs us that his anthem was composed originally in 1779, and sung at New College on the Trinity Sunday of that year. It was repeated on the same day in 1780, 1783, 1785, and 1786. In 1787 it appears no anthem was sung, 'On account of the Abbey Musick [*i.e.*, the fourth Commemoration of Handel] at which most of the choir were engaged, as well as six of Dr. Hayes's boys, whom he took up.' The words of the anthem were selected from Psalms 132, 134, 96, and 118, with the whole of the Gloria in Excelsis as a *finale*.

In 1788, New College had a very musical Fellow. This was the Rev. Gilbert Heathcote, second son of Sir Thomas Heathcote, Bart., of Hursley Park, Hants. Mr. Heathcote was a pluralist, so no wonder his name figures in the 'Black Book—an Exposure of the Revenues of the United Church of England and Ireland.' He was not only Vicar of Hursley-cum-Otterbourne, Perpetual Curate of Foscott and Vicar of Andover, Hants, but also Fellow of Winchester and New Colleges, Treasurer of Wells (1814) and Archdeacon of Winchester (1819). He was born in 1763 and died in 1829. He left a considerable quantity of original church music in manuscript. A large volume in my possession, containing services, anthems, chants, rounds, canons, psalm tunes and a complete Burial Service, denotes him a clever man. One of the services in this book—that in G major—was thought worthy, by Sir Frederick Ouseley, of being sung at Tenbury, and I myself heard it at New College, on June 26, 1882, on which occasion the anthem was Mason's 'Lord of all power and might.' Heathcote was a diligent collector and transcriber of church music, and I possess many fine scores of unpublished services and anthems which he copied, or caused to be copied. To most people he is now only remembered as the composer of two or three double chants, which have found their way into almost every collection.

A tradition lingers at Hursley that Heathcote was fond of using long words in his sermons. Being told of this, he once asked a farm labourer in his parish if he knew

what was meant by 'Predestination,' and was answered, 'Yes, zur, sommat about the innards of a pig.'

On his appointment to a fellowship at New, Heathcote applied himself sedulously to improving the Chapel services. In my possession is a small vellum-bound octavo, containing rules, in Heathcote's handwriting, for the attendance of the choir at services and practices, together with a list of music as then sung in the Chapel. This book was made for the use of 'the Rev. Mr. Beckwith, Chanter' (*i.e.*, Precentor), who was required, amongst other things, to see that all the music was well kept; also, never to appoint on Sunday evenings services or anthems which were not well known, or had not been previously practised by the choristers. He was, moreover, to inquire occasionally if the choristers were taught to read music, and to sing at sight, and not merely to perform the Chapel music by ear. This Chanter was the Rev. Edward James Beckwith who, in 1797, became Minor Canon, and, in 1811, Succentor of St. Paul's Cathedral. His father, uncle, brother, son and grandson all distinguished themselves in church music.

In the list of music above alluded to, occurs an unpublished Morning Service (Te Deum and Benedictus) in D by John Bishop, organist of Winchester Cathedral and College (died 1737), which was ordered by Heathcote to be sung annually, as before, on the day of the Founder's Commemoration. This is an admirable composition, and merits publication.

Heathcote's second son, the Rev. W. Beadon Heathcote, B.C.L., was also a Fellow of New College, but influenced by the Oxford Movement then just beginning, his musical tastes were formed in a somewhat different school. In 1845 he published a Gregorian Psalter with chants, one of the first things of the kind attempted, and though (like the 'Laudes Diurnæ,' published about the same time by the Rev. Frederick Oakley and Richard Redhead for use at Margaret Chapel, a building now replaced by the stately All Saints', Margaret Street) by no means free from faults, it did a good work in, at least, preparing the ground for something better. Heathcote was Vicar of St. Peter-le-Bailey, Oxford, a plain erection of the Georgian period, which in 1845 he refitted at his own expense with open seats, and presented a handsome font after the model of that in Winchester Cathedral. This church was entirely rebuilt, in 1874, from the designs of Mr. Basil Champneys. Benjamin Rogers, the old Magdalen College organist (1664-1686), was buried in 1698, in the church, demolished to make way for the 18th century building. In 1851-2 Mr. Heathcote was Warden of St. Peter's College, Radley, following the Rev. R. Corbet Singleton, and died in 1862 as Precentor of Salisbury. His are the words of Hymn No. 29, 'Ancient and Modern,' 'O Father, Who did all things make,' confessedly a translation from the Latin.

In New College Chapel, Crotch's setting of Bishop Heber's Hymn, 'Holy, Holy, Holy! Lord God Almighty!' was first sung. This was at the University Sermon preached on Trinity Sunday, 1827, by the Rev. W. R. Crotch, the Doctor's son.

Hezekiah West, who was brought up as a chorister in the Chapel, and who subsequently became a lay clerk thereof, published, in 1823, 'A Set of Chants, with Sanctus and Kyrie Eleison' (Goulding D'Almaine & Co.). This, an oblong 4to, is now a remarkably scarce book, but several of the chants have been reprinted in Bennett and Marshall's Collection (1829) and others.

William Jacobs, who was successively chorister, lay clerk, Chaplain, Precentor, and Sacristan of the College, deserves mention, inasmuch as he was the composer of the excellent and well-known double chant in A, printed for the first time in Bennett and Marshall. He died in 1872, after some years of retirement.

James Lupton was Precentor and Chaplain in 1824. Five years later he went, as Minor Canon, to St. Paul's and Westminster Abbey, at which places, until his death in December, 1873, he was a familiar figure. He will be long remembered for his admirable chanting of Tallis's High Service and Litany. As a composer he did not get beyond hymn tunes, responses to the Commandments, and chants. Several of the last-named are very good, especially one arranged from the middle movement of

\* The Chapel was re-opened October 14, 1879 (the 50th anniversary of the Foundation by William of Wykeham). During the restoration the services were held in the church of St. Peter-in-the-East; but the distinguished architect did not live to witness the completion of his work.



Boyce's anthem, 'By the waters of Babylon' (St. Paul's Cathedral Chant Book, 29th morning of the month).

A contemporary of Lupton, as Chaplain of New College, was Thomas Henry Hawes, second son of William Hawes of the Chapel Royal and St. Paul's, and of birchen memory. He subsequently became a Priest-vicar of Wells, and died in 1889, as Rector of Burgh Castle, Suffolk. He appears to have been an industrious and well-informed church musician. Amongst his publications were a *Te Deum* and *Benedictus*, *Sanctus*, *Kyrie* and *Credo* in F, two Penitential anthems, and a collection of *Psalmody*. He wrote some good chants, several of which were printed in the collection made by the late Mr. C. W. Lavington, for the use of Wells Cathedral, in 1855.

Henry Beaumont Walmisley, the youngest son of Thomas Forbes Walmisley, organist of St. Martin-in-the-Fields, and brother of Thomas Attwood Walmisley, the distinguished Cambridge Professor, was a chorister of New College under the organist Dr. Stephen Elvey. On the breaking of his voice he entered King's College School, Strand, where he carried off many prizes. In 1852 he became organist of Holy Trinity, Bessborough Gardens—the first church built in London by the late Mr. J. L. Pearson, R.A.—and died in October, 1857, at the age of twenty-seven. As a musician he showed great promise, and also possessed poetical and classical talents of a very high order. There is a stained-glass window to his memory in Holy Trinity Church. It was subscribed for by his choir boys, the Minor Canons of Westminster, and by Archdeacon Bentinck, the founder of the church. I have seen a charming portrait of H. B. Walmisley, painted when he was a chorister at New College. This is now in the possession of Mr. Arthur Walmisley, one of his two surviving brothers.

In the 'thirties' and 'forties' Peter Maurice and Henry East Havergal were Chaplains at New College. Maurice, who took the degree of D.D. in 1840, afterwards became Vicar of Yarnton, near Oxford, and died in 1878. He published between 1854 and 1865, four books of selected hymn tunes, the most important of which was 'Choral Harmony'—designed as 'a companion to metrical versions of psalms and hymns,' and very favourably received on its publication in 1854. It went through several editions. Many of the first English Church composers of the day contributed to it, among them being Sir Frederick Ouseley. If I mistake not, Ouseley's fine tune 'St. Augustine,' associated in the editions of 'Hymns Ancient and Modern' from 1861 to 1875 with the Rev. John Marriott's missionary hymn 'Thou, Whose Almighty Word,' first appeared in 'Choral Harmony,' where it was set to the hymn 'The God of harvest praise.' It has since, very regrettably, been removed from 'Hymns Ancient and Modern' and replaced, to my mind, by two inferior compositions. Let us hope that the compilers of the new edition, promised in July, 1904, will see their way to restoring it.

Maurice composed an Evening Service in E, with verses for two trebles, for the use of New College. This was published by Coventry and Hollier in 1829. He gave considerable attention to the subject of chanting, and had a long correspondence thereon with Miss Hackett, following the article contributed by that 'Lady of Crosby Square' to the *Harmonicon* of 1832. Maurice was an Evangelical, and the otherwise sensible preface to his 'Choral Harmony' is disfigured by an unjustifiable attack on the 'Hymnal Noted'—the labour of earnest, pious, learned men. His letter to the Earl of Derby (Chancellor of the University of Oxford)—'What shall we do with Music?'—was thought an eloquent production.

Henry East Havergal, who also held a chaplaincy at Christ Church, was one of the most enthusiastic and earnest of the musical clergy of his time. When, in 1846, he became vicar of Cople, near Bedford, he devoted himself to the duties of his office, and the general improvement of music in the village and neighbourhood. In his church, an interesting Perpendicular building with some fine brasses, he erected an F organ, which he played during service, and also constructed for his use a chiming apparatus, so that he combined in his person the

offices of organist, bell-ringer, and parson. He conducted a musical society at Bedford, and it may be mentioned in proof of his love for music that, at a rehearsal of Crotch's oratorio 'Palestine,' he played the double bass and sang the alto part in the choruses at the same time. In 1847 he printed a handsome, rubricated edition of Tallis's *Preces*, *Responses*, and *Litany*, arranged in four parts instead of five, as erroneously given by Barnard, Boyce, and all subsequent editors, the first-named being, according to Dean Aldrich, 'the first to despoil' these compositions. Appended was a small collection of single chants, transcribed from the Aldrich MSS. at Christ Church, Oxford, of which treasures Havergal made an elaborately-written and illuminated catalogue. His taste in church music, like that of his father, the Rev. W. H. Havergal, was eminently severe. He died in January, 1875.

#### A TOWN HALL ORGAN.

The following is the specification of the organ recently erected in the Town Hall, Darlaston, Staffordshire, by Mr. J. J. Binns, of Bramley Organ Works, Leeds. The instrument, which has been presented to the town in memory of Mr. James Slater by his wife and children, was opened on the 5th ult. by Mr. C. W. Perkins, organist of the Town Hall, Birmingham:—

#### Great Organ (9 stops).

	Feet		Feet
Double Open Diapason	16	Harmonic Flute	4
Open Diapason (large)	8	Fifteenth	2
Open Diapason (small)	8	Mixture (3 ranks)	8
Hohl Flöte	8	Trumpet	8
Principal	4		

#### Swell Organ (11 stops).

Lieblich Bourdon	16	Piccolo	2
Open Diapason	8	Mixture (3 ranks)	8
Gedact	8	Horn	8
Viol d'orchestre	8	Oboe	8
Celestes (Tenor C)	8	Vox Humana	8
Salicet	4		

#### Choir Organ (7 stops).

Gamba	8	Flautina	2
Concert Flute	8	Orchestral Oboe	8
Dolce	8	Clarinet (12 notes from)	8
Suabe Flute	4	Orchestral Oboe	8

(All the Choir Organ stops are enclosed in a separate Swell Box.)

#### Pedal Organ (6 stops).

Harmonic Bass	32	Bourdon	16
Open Diapason	16	Flute	8
Octave	8	Trombone	16

Manual compass CC to C. Pedal compass CCC to F.

#### COUPLERS, &c.

Swell to Great.	Swell Sub-Octave.
Swell to Choir.	Swell to Great Octave.
Choir to Great.	Swell to Great Sub-Octave.
Great to Pedals.	Choir Sub-Octave.
Swell to Pedals.	Choir Sub-Octave to Great.
Choir to Pedals.	Tremulant to Swell.
Swell Octave.	Tremulant to Choir.

#### ACCESSORIES.

Three Binns's patent interchangeable combination pedals to Great and Pedal.	
Three Ditto	Ditto to Swell.
Three Ditto	Ditto to Choir.
One fixed pedal acting on Full Great and Pedal.	
Ditto	Full Swell
Reversible pedal Great to Pedal.	
Balanced crescendo Pedal to Swell Organ.	
Ditto	to Choir Organ.

Binns's patent tubular pneumatic action is applied to all manual, pedal, and stop action.

Separate wind reservoirs to each Organ, supplied from a main reservoir having six feeders worked by manual or electric power.

The pedals are radiating and concave, "Wesley" pattern.

#### SYNOPSIS.

Great Organ	9 stops	671 pipes.
Swell	11 "	781 "
Choir	7 "	415 "
Pedal	6 "	114 "
Couplers, &c.	14 "	
	47 "	1981 "

Combination and other Pedals and Pistons 14.

The *Cornhill Magazine* recently had an article on the experiences of a clerical *locum tenens* in a certain Berkshire village. In regard to an enquiry concerning the choristers, he was told: 'That lad in grey you ask about can sing quite nicely, only he can't read. The boy next to him can read, but he can't sing; the boy on the other side is deaf.' On paying a pastoral visit to an old dame of eighty-three, the conversation turned on sermons and the pulpit generally, when she remarked: 'You are stouter than the vicar, Sir. I was talking to a neighbour the other day, and she said "Mr. — does look so nice in the pulpit; he seems to fill it so"!'!

The annual service of the London Church Choir Association was held in St. Paul's Cathedral on the 10th ult., under the careful conductorship of Dr. Walford Davies. The music specially composed for the occasion included a setting of the Magnificat and Nunc dimittis in E flat by Dr. G. F. Huntley, and an impressive anthem, 'Whatsoever is born of God,' by Dr. Walford Davies. Canon Ainger gave a short address on the employment of the beautiful in the worship of God, and nothing could more appropriately illustrate the preacher's theme than S. S. Wesley's devotional anthem 'Thou wilt keep him in perfect peace,' sung after the sermon. Mr. F. B. Kiddle, organist of Marylebone Church, was at the organ.

Mr. Alfred Redhead is to be congratulated upon having completed, on the 1st ult., twenty-five years' zealous and good work as organist and director of the choir of St. Augustine's Church, Kilburn.

#### ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Festal March, *E. T. Chipp*.

Mr. Alfred Hollins, St. George's United Free Church, Edinburgh.—Theme, with variations, in G, *Faulkes*.

Mr. T. Tertius Noble, Owens College, Manchester.—Theme, with variations, *T. T. Noble*, and Requiem *Æternam*, *Basil Harwood*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Symphony No. 5, *Widor*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Theme in F sharp minor, *S. S. Wesley*.

Mr. H. C. Tonking, Parish Church, Dudley.—Fantasia in F, *Best*.

Mr. Rowland Hiles, Parish Church, Bedminster.—Fantasia in C minor, *Behrens*.

Mr. H. E. Mackinlay, St. Stephen's, Walbrook.—Offertoire in B flat, *King Hall*.

Mr. J. B. Hallas, Congregational Church, Buttershaw (Opening of new organ).—Idylle at Evening, *Dudley Buck*.

Mr. Frank Pulein, Parish Church, Wrexham.—Fantasia on 'O Sanctissima,' *Lux*.

Mr. Henry S. Plummer, St. Mary's, Hornsey Rise.—Fantasia overture, *Garrett*.

Mr. J. T. Field, Christ Church, Lee Park.—Sonata in G minor, *Purcell*.

Mr. Roger Ascham, Wesley Church, Pretoria.—Sonata in A minor (Op. 98), *Rheinberger*.

Mr. J. W. Pearson, St. Paul's, Cliftonville.—Grand Chœur in D, *Gulmanti*.

Mr. Harry E. Wall, St. Michael's, Burleigh Street, Strand.—Toccata in G, *Dubois*.

Mr. H. Mathias Turton, St. Aidan's, Leeds.—Sonate Pascale, *Lemmens*.

Mr. F. H. Sawyer, St. Leonard's School, St. Andrews.—Pastorale, *Kullak*.

Mr. W. W. Starmer, St. Michael and All Angels, Withyham.—Andante in D, *Silas*.

Mr. A. G. Colborn, Holy Trinity, Stapleton.—Andante con moto, *Haydn*.

Dr. E. D. Naylor, St. John's College Chapel, Cambridge.—Choral Prelude, 'Vater Unser,' *Bach*.

Mr. Handel Hall, Doddridge Congregational Church, Northampton.—Introduction, Variations and Finale on the tune 'Hanover,' *E. A. Dicks*.

Mr. Maughan Barnett, St. John's, Wellington, N.Z.—*Prière, Callaerts*.

Mr. A. Brown Thompson, Wesley Church, Wellington Quay.—Introduction and Allegro, *F. E. Bache*.

Mr. R. Garrett Cox, St. John the Evangelist, Drury Lane.—Fantasia in the form of an overture, *Smart*.

Mr. Jesse Timson, First Church of Otago.—At Evening, *Dudley Buck*.

Mr. Franklyn Mountford, Christ Church, Cradley Heath.—Fantasia Pastorale, *Breitenbach*.

Mr. W. E. Belcher, St. Philip's, Southport.—Finale from Sonata (Psalm 94), *Reubke*.

Mr. Thomas J. Crawford, S. Michael's, Chester Square.—Concerto in G minor, *Handel*.

Mr. James Tomlinson, Public Hall, Preston.—Offertoire, *J. F. Barnett*.

Mr. Maxfield, St. John the Evangelist, Altrincham.—Prelude in E minor (from a Suite), *Borowski*.

Mr. J. Matthews, St. Stephen's, Guernsey.—Fantasia, *John E. West*.

Mr. C. H. Mills, Morningside United Free Church, Edinburgh.—March in B flat, *Silas*.

Mr. Reginald Goss Custard, St. Margaret's Church, Westminster.—Sonata in D minor (first time), *Faulkes*.

Mr. H. J. Davis, Christ Church, Bath.—Nocturne in B minor, *Lemare*.

Mr. Chastey Hector, S. Michael's, Handsworth.—Processional March in A, *George Halford*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. W. Ashton Alder, St. Catherine's Church, Feltham.

Mr. J. G. Clarke, St. Mary-le-Bow Church, Cheapside.

Mr. Benjamin J. Dale, Parish Church of St. Luke, Holloway.

Mr. William Ellis, sub-organist of Durham Cathedral.

Mr. J. B. Hallas, Buttershaw Congregational Church.

Mr. F. E. E. Harvey, Parish Church, St. Neots.

Mr. Wilfred Layton, the Robert Browning Settlement, Walworth.

Mr. Willie Mallinson, Fermoy Parish Church, Co. Cork.

Mr. Percy H. Mull, St. Paul's Church, Lisson Grove.

Mr. W. H. Phillips, Holy Trinity Church, Bridge-water.

Mr. A. Shuttleworth, Morton Parish Church, Thornhill, Dumfriesshire.

Mr. Clement K. Stuchbery, Mayfield Wesleyan Church, Dalston.

Mr. Robert F. Virgoe, Parish Church, Lavant, Sussex.

Mr. F. W. Wadely, St. Andrew's Church, Uxbridge.

Mr. Harry E. Wall, St. Michael's Church, Burleigh Street, Strand.

#### WHERE THE 'MESSIAH' WAS FIRST PERFORMED.

Many performances of the 'Messiah' will be given during the next few weeks, therefore we have pleasure in giving a photograph of the place where Handel's immortal oratorio was first performed—the New Musick Hall, Fishamble Street, Dublin, on April 13, 1742. Fishamble Street is one of the oldest thoroughfares in Dublin. In a record of the 19th year of Richard II. (1396) it is called 'Vicus Piscatorius, in parochia Sancti Johannis' (Fish Street in the parish of St. John), but its date may be traced to a much remoter antiquity. It runs at the east end of Christ Church Cathedral from Castle Street to the

river Liffey, through the courtyard, the beaux, in of liveries, chariots, to a type, 18th cent, the cry, a visit, event in t, built by (or Neal), held 600

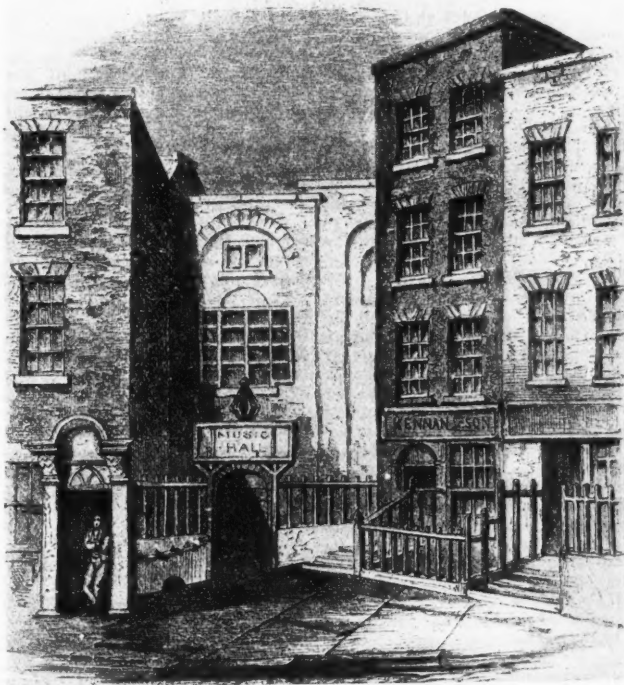
rendezvous Within th Handel ar Entertain 1741, at w two Conc Concerto December appearanc

Last W at Mr. 1 which wa Audience The Perf

river Liffey. In former days it often witnessed a gay throng of fashion and aristocracy—the Viceregal cortège, ladies in hoops and feathers, 'white-gloved beaux,' in bag, and sword, and chapeau; while scores of liveried footmen and pages, waiting to call coaches, chariots, and sedan chairs, gave additional animation to a typical scene in the Irish capital during the 18th century. *Sic transit gloria mundi* might well be the cry of the stones in Fishamble Street to-day, but a visit thereto, even in imagination, recalls a great event in the realm of music. The New Musick Hall, built by a Dublin music-publisher named Neale (or Neal), was opened October 2, 1741. The room held 600 people, and at once took its place as the

kind in the Kingdom before; and our Nobility and Gentry, to shew their Taste for all kinds of Genius, expressed their great Satisfaction, and have already given all imaginable Encouragement to this grand Musick.

Handel was delighted with Mr. Neal's Musick Hall. Soon after his first 'Entertainment' he wrote a long letter to Charles Jennens, the compiler of the words of the 'Messiah,' which shows that the great George Frederick was in splendid form on his arrival in Erin's Isle. He says: 'The Musick sounds delightfully in this charming Room, which puts me in such Spirits (and my Health being so good) that I exert myself on my Organ whitt more then usual success.' The



THE MUSICK HALL IN FISHAMBLE STREET, DUBLIN, WHERE HANDEL'S  
'MESSIAH' WAS FIRST PERFORMED.

(From an old print kindly lent by Messrs. Kennan, Dublin.)

rendezvous for important concerts and assemblies. Within three months of the opening of the Hall Handel arrived in Dublin. He gave his first 'Musical Entertainment' in the new building on December 23, 1741, at which were performed his 'L'Allegro' with two Concertos for several Instruments, and a Concerto on the Organ.' *Faulkner's Journal* of December 26 to 29, 1741, thus records Handel's first appearance in the Emerald Isle:—

Last Wednesday, Mr. Handel had his first Oratorio at Mr. Neal's Musick Hall in Fishamble-street, which was crowded with a more numerous and polite Audience than ever was seen upon the like Occasion. The Performance was superior to any thing of the

details relating to the first performance of the 'Messiah' 'in this charming room'—when the Ladies considerably left their hoops at home, and the gentlemen appeared swordless—are too well known to be recapitulated.

The historic Musick Hall, subsequently used by a Musical Society under the presidency of the Earl of Mornington, was added to the premises of Messrs. Kennan, a firm of Dublin ironfounders, established in the year 1773, and, having since been rebuilt, is still in the occupancy of that firm. By the courtesy of Messrs. Kennan we are enabled to give the accompanying view of the old place so interestingly associated with the production of 'Mr. Handel's Sacred Grand Oratorio, THE MESSIAH.'

# Obituary.

SIR HERBERT STANLEY OAKELEY.

The death took place at Eastbourne on October 26 of Sir Herbert Stanley Oakeley, formerly Professor of Music in the University of Edinburgh. The second son of Sir Herbert Oakeley, the third baronet, he was born at Ealing, July 20, 1830, and received his education at Rugby and Christ Church, Oxford. He studied harmony under Stephen Elvey, and the organ with Johann Schneider at Dresden. Much surprise was expressed when, in 1865, Herbert Oakeley, an amateur musician, obtained the post of Reid Professor of Music in the University of Edinburgh. Among various criticisms passed upon the appointment, that which appeared in the *Revue et Gazette Musicale* was one of the most characteristic: 'The vacant chair of music at the University of Edinburgh has been given to Mr. Herbert S. Oakeley, doubtless better known in Scotland than elsewhere.' At the inauguration of the Scottish National Memorial at Edinburgh to the late Prince Consort, in 1876, the Professor was knighted by Queen Victoria at Holyrood; he subsequently received the curious appointment of Composer to the Queen in Scotland. Sir Herbert Oakeley, who did much for the promotion of high-class music in Edinburgh, was a somewhat prolific composer, but he is best known by two excellent hymn-tunes (settings of 'Saviour, blessed Saviour' and 'Sun of my soul, Thou Saviour dear') which have found their way into most hymnals, and by a quadruple chant. He received many distinctions, and in 1891 resigned his Chair at Edinburgh, to the occupancy of which he was succeeded by Professor Niecks. We make further reference to Sir Herbert Oakeley's election to his Professorship on page 792.

MR. SAMSON FOX.

We regret to record the somewhat sudden death of Mr. Samson Fox, which took place at Walsall on October 24, the result of blood poisoning following an operation. He had only recently returned from a tour with his family through Canada and the United States. We cannot do better than reprint the notice of his career which appeared in *The Times*, at the same time calling special attention to his munificent gift of £46,000 to the Royal College of Music, whereby the present commodious buildings were erected:—

'Mr. Samson Fox was a self-made man. John Thomas North and Alfred Cooke were his companions in his youth, and the trio rose from the position of poor lads to that of rich men. The son of a Yorkshire weaver, he discarded weaving at 10s. a week and became a mechanic, being apprenticed to Messrs. Smith, Beacock, and Tannett at the Royal Foundry in Water Lane, Leeds. He superintended the machinery sheds of the firm at the exhibition in London in 1862. When still a young man, under 30, Mr. Fox joined his brother and another partner in the business of Fox, Brother, and Refitt, at the Silver Cross Works, Leeds, the business being that of making special tools. In 1874, having previously embarked on the manufacture of iron, he started the business of the Leeds Forge Company, making boiler plates, and this business developed into the present great concern in Armley Road, Leeds. He was a man of many inventions, and the corrugated flue was one of them. He also invented the machinery by which the flues for machine and stationary boiler purposes can be most effectually corrugated. Pressed steel frames and plates associated with railway rolling-stock also received his attention, and he took out in all some 150 patents relating to metallurgical and mechanical engineering processes; and in most of these he was more successful than in his venture on water gas, in connection with which his name was associated. Ardently devoted to music, he, at the age of 50, offered £30,000 to the then Prince of Wales for erecting the buildings of the new Royal College of Music at Kensington Gore. This handsome gift was made up to £46,000, of which £1,000 was for the adornment of the vestibule. Mr. Fox served both Leeds and Harrogate in municipal life, and was mayor of Harrogate three years in succession, 1889-91. He represented Harrogate on the West Riding County Council.'

# Reviews.

Luigi Torchi—*L'Arte Musicale in Italia. (XIV<sup>o</sup> Secolo a XVIII<sup>o</sup>.)* Volume Quarto. Composizioni a più voci. Secolo XVII.

[G. Ricordi and Co.]

The great enterprise on which Signor Torchi has been engaged for some years—the publication of a series of works showing the gradual development of Italian music—is making steady progress. Of the three volumes previously issued, the first and second dealt with the rise of polyphonic vocal music, sacred and secular, while the third was devoted to the works of the early composers for the organ and harpsichord. The volume now before us is in reality a sequel to the second, which contained specimens by the chief composers of the 16th century; this fourth volume is allotted to those of the 17th century.

In his preface Signor Torchi says that the object of the volume is to show the development of the madrigal by Gesualdo, the Prince of Venosa, Marco da Gagliano, and Claudio Monteverde, of all of whom specimens are given. The editor, in the preface to the first volume of the series, tells his readers 'Both in the music and in the text I have scrupulously left in their original state both the form and the substance of the compositions. The scores have been compiled by me precisely from the materials I have found, not modifying nor altering anything. In some places in which it would have been easy to introduce improvements in the notation, I have abstained from it.'

While fully recognising the spirit of reverence for the original which has led Signor Torchi to this decision, we cannot but regret it on practical grounds. Two clefs now entirely obsolete—the mezzo-soprano and the baritone—were in common use in the 16th and 17th centuries; the bass part of many of the madrigals is written either in the baritone or the tenor clef; in others we find four different C clefs for the different voices, and these are by no means always put in the order of their pitch. As an example of the results arrived at, we give an extreme case—a short passage from a psalm for eight voices by Matteo Asola, published in 1599; it will be found on p. 377 of Vol. II. of this collection:—

We suggest to the Royal College of Organists that they should give this passage as a test at their next examination in score playing! The harmony is in reality very simple; but can anything more confusing to read be imagined? We wish that the editor had followed the example set by the late Dr. Chrysander in his edition of Palestrina, and substituted for these irregular and obsolete

notations soprano, a beginning of a five-part soprano at the present experience The mad interest, an of their 'Dolcissimo' We quote showing at Dr. Chrysa

The key of where our modulated B minor which musicians t illustrates al music—the normal leng passage con latter part o two are use signature. the close o progression Of the Bacchanalia for its form. tutti in 3-2 attempt at short duets the second trebles. Th less strict in repeated. Rondo form Gagliano, 's of pure eight Claudio M us his autho name—is wel of the chord The specime feeling for m



notations the clefs now used—including, of course, the soprano, alto and tenor C clefs—and printing at the beginning of each number the clef of the original. Even a five-part score, when two of the clefs are the mezzo-soprano and the baritone (as in several numbers in the present volume), is needlessly difficult even for experienced score-readers.

The madrigals of Prince Gesualdo are of great musical interest, and in places very remarkable for the boldness of their modulation. In this respect the five-part 'Dolcissima mia vita' is perhaps the most striking. We quote a short passage, using the modern clefs, and showing at the beginning the original notation, after Dr. Chrysander's method above spoken of:—

The key of the piece is G minor, and at the seventh bar, where our extract begins, the composer has already modulated to A minor! But the abrupt plunge into B minor which follows must, by its daring, have astonished musicians three hundred years ago. Our quotation illustrates also another very common feature of this old music—the unequal length of the bars. Though the normal length here is four minims, the fourth bar of this passage contains six, and the fifth bar only two; in the latter part of the madrigal four minims in the bar, and two are used indifferently, without any change of time-signature. Not less remarkable than the above passage is the close of the madrigal; an extremely chromatic progression on the words 'O morire.'

Of the specimens by Marco da Gagliano, the Bacchanalian Madrigal 'Euoe Padre Lio' is remarkable for its form. It is for five voices, and commences with a *tutti* in 3-2 time, in plain chords, and with hardly an attempt at contrapuntal writing. Then follow three short duets in common time, the first for tenor and bass, the second for alto and tenor, and the third for two trebles. These duets all abound in passages of more or less strict imitation, and after each of them the *tutti* is repeated. It will be seen that we have here the old Rondo form with three episodes. Another madrigal by Gagliano, 'Su l'Africane arene,' is a very fine example of pure eight-part harmony for a double choir.

Claudio Monteverdi (*sic*)—Signor Torchi does not give us his authority for altering the usual spelling of the name—is well known as the first composer that made use of the chord of the dominant seventh without preparation. The specimens here given of his work show more feeling for modern tonality than is to be seen in the music

of his predecessors. In the madrigal 'Cruda Amarilli' will be seen at bar thirteen a very fine example of an unprepared dominant ninth leaping to a dominant seventh, also unprepared. A most interesting piece by Monteverdi is a sonata for orchestra on a plain-song 'Sancta Maria.' The orchestra consists of two violins, viola, bass, two cornetti, and three trombones. The style of the music is polyphonic, and considerable contrast of tone-colour is obtained by the alternation and combination of the different groups of instruments.

It is a curious thing that about the same time when Peri and Caccini were making the first experiments in operatic music, many of their contemporaries endeavoured to utilize the polyphonic form of the madrigal as the medium for dramatic expression. This they did by setting to music dramatic poems in madrigal form. The result, from its very nature, cannot be other than unsatisfactory. Three entire specimens of this form of composition are given in this volume: 'I Fidi Amanti,' a pastorale by Gaspare Torrelli; 'L'Amfiparnaso,' a musical comedy by Orazio Vecchi; and 'La Pazzia Senile,' a comic intermezzo or buffoonery, by Adriano Banchieri. It is very curious to find dialogues, solos, choruses, all set in madrigal form. It is unfortunately not in our power to speak of these works in detail, because the words are mostly written in Italian dialects, sometimes with an admixture of Spanish, and we confess our inability to understand much of them. This much can be said, that there is considerable variety of expression in the music. So far as we can judge, Vecchi's work seems the finest. Signor Torchi in his preface is enthusiastic over it, and even compares parts of it, for real comic power, with 'Die Meistersinger.' How far this verdict is correct, we must leave others to judge. We wish Signor Torchi all success in the continuation of his arduous task.

*Five Part-Songs for Men's Voices* (T.T.B.B.). The words from the Greek Anthology, in English, by Alma Stretzell, Richard Garnett, Edmund Gosse, W. M. Hardinge, and Andrew Lang. Composed by Edward Elgar (Op. 45).

[Novello and Company, Limited.]

These five short part-songs (the longest is only 37 bars) are highly characteristic of their composer. There is a certain vein of mysticism (which has been cynically defined as something nobody quite understands) running through the words, which is admirably reflected in the highly original and beautiful music to which they are set. 'Yea, cast me from heights of the mountains' with its vivid contrasts of *ff* and *pppp*, striking rhythmic effects, and grim sternness of expression is an impressive introduction. 'Whether I find thee' is light and tender, and 'After many a dusty mile' is similarly dainty in rhythm, and has besides a charming note of naïve cheerfulness. 'It's oh! to be a wild wind' is a quaint short piece—it consists of only nine bars once repeated—very simple and expressive.

'Feasting I watch,' is one of the most important and the longest of the set. The words (by Dr. Richard Garnett, from the Greek of Marcus Argentarius) read:—

Feasting I watch with westward-looking eye  
The flashing constellations' pageantry.  
Solemn and splendid; then anon I breathe  
My hair, and warbling to my harp I breathe  
My full heart forth, and know the heavens look down  
Pleased, for they also have their Lyre and Crown.

These soulful lines afford ample scope for broad, glowing effects—effects which, it is hardly necessary to say, the composer finely realizes in his music. The climax, *molto allargando*, is splendid.

All the five part-songs are intended for unaccompanied singing, and the top part is a real tenor part. A being the highest note. Although the whole set would bear consecutive performance they are not necessarily connected pieces. It is safe to predict that men's-voice choirs in English-speaking countries—and in Germany, for a German translation is provided—will heartily welcome these notable additions to this branch of musical literature.

Samuel Pepys. *A Lover of Musick*. By Sir Frederick Bridge.

[Smith, Elder and Co.]

Mr. Pepys, taken up in any way, is an attractive 17th century Englishman. His foibles, his outspokenness, his journeys, his domestic affairs, and a hundred other things, as set down in the inimitable *Diary*, are themes fruitful in interest. In the very readable and acceptable volume under notice, Sir Frederick Bridge has given us some pleasant peeps into the old diarist's musical life. Pepys not only practised and loved 'musique' with ardent devotion, but he was most anxious to inculcate that love into others of his household. Beginning with Mrs. Pepys, he says:—

'Before dinner making my wife to sing. Poor wretch! her ear is so bad that it made me angry, till the poor wretch cried to see me so vexed with her, that I shall not discourage her so much again, but will endeavour to make her understand sounds and do her good in that way.'

He found a more apt pupil in Miss Mercer, his wife's maid. On one occasion he naively records—after he had been singing in the garden with Mrs. Pepys and Miss Mercer—

'Coming in, I find my wife plainly dissatisfied with me, that I can spend so much time with Mercer, teaching her to sing, and could never take the pains with her. Which I acknowledge; but it is because that the girl do take musique mighty readily, and she do not, and musique is the thing of the world that I love most.'

On another occasion Mr. Pepys sang in (or with) the Choir of Westminster Abbey. If this incident had only occurred during the present organistship, how interesting it would have been to know what Pepys thought of Sir Frederick, and the latter could have reported upon the diarist's vocal ability, or debility, as the case might be! Sir Frederick Bridge treats of a congenial subject in a genial manner. The book—which makes an opportune appearance in this bicentenary year of the death of Pepys—is enriched with an excellent portrait and a copy of his song 'Beauty Retire.' It may be mentioned that copious extracts from Pepys's *Diary* relating to music, with connective comments by the late Dr. Hueffer, appeared in *THE MUSICAL TIMES* during the first half of the year 1881.

#### SHORT ANTHEMS.

*Blessed be Thou, O Lord God.* By C. H. Lloyd.

*Deliver us, O Lord, and Lord, we beseech Thee* By Adrian Batten.

[Novello and Company, Limited.]

The above numbers of this excellent series of 'short anthems' well deserve wide recognition. Dr. Lloyd's composition is an interesting example of how much effective variety can be included in a short work by a skilled musician. The alternative passages for voices and organ give freshness to the opening portion, and the subsequent entrances of the voices in imitation impart interest to the brief chorus with which the anthem concludes.

The settings of 'Deliver us, O Lord,' and 'Lord, we beseech Thee,' have been edited by Mr. John E. West, who manifestly has fulfilled his task well. The composer, Adrian Batten, was organist of old St. Paul's Cathedral from 1624 to 1637, and judging by the anthems under notice he well merited that distinction. It is amusing, however, to note in the first example this old composer writing a 'false relation' in bars three and fifteen, though nowadays we are not at all squeamish about such things. The influence of the ancient modes is very apparent in the setting of 'Lord, we beseech Thee,' and it imparts an archaic distinction to the music which increases its devotional character.

*Sonata in E minor* (Op. 15), for Violin and Pianoforte. By Alberto Randegger, Junr.

[Novello and Company, Limited.]

Mr. Alberto Randegger's *Sonata in E minor* for violin and pianoforte was introduced at one of the Broadwood concerts last January, and the favourable impression created on that occasion can be fully endorsed now that the work is published. Space does not permit of a lengthy analysis; but attention may be called to a few of the salient points of this original and versatile composition, one that pulsates with brightness and vigorous life. The opening *Allegro*, given out by the violin—



starts quietly enough, but considerable virile force and ingenuity are displayed in its development, special effect being gained by some striking passages of sweeping arpeggi (*con arcata larga*) for the violin. The *Coda* too is fine and dignified. The *Scherzo* (A minor) which follows is an agreeable contrast to the foregoing by reason of its simplicity. Moreover, the *Scherzo* is further enhanced by the beauty of its *Trio* (E major), built on a particularly happy diatonic theme. Indeed, the composer clearly proves in this movement that it is still possible to be both pleasing and original in a serious work without the aid of abnormal chromaticism. The *Andante* (A major) is nobly conceived, and full of rich and artistic colouring. Violinists will revel in its broad and well-written themes. The *Finale*, carried on somewhat after the manner of a sparkling duologue between the two instruments, brings the whole to a spirited and inspiring climax. If the *Sonata* demands considerable technical ability from its performers, it must be admitted that Mr. Randegger—himself an excellent violinist—knows how to write, and to write well for his instrument.

Mr. Richard Richards, of Handsworth, writes as follows:—

As a sequel to Dr. E. T. Sweeting's interesting article on 'Dr. Crotch on Bach's Forty-eight,' in the November number of *THE MUSICAL TIMES*, I venture to send the following description of a book now in my possession, but which formerly belonged to the old Doctor. It is a copy of a full-score of Handel's 'Esther,' the inside of the cover bearing the autograph: 'Wm. Crotch, 1809. 2, Duchess St., Portland Place.'

Scattered throughout its pages are various corrections—some notes being sharpened, some flattened, &c. At the end of the *Allegro* of the Overture Dr. Crotch has written: 'Made from one of his Trios.' The short recit. 'Our souls with ardour glow' is marked 'better out.' The introduction to the air 'Breathe soft, ye gales,' is stated to be 'afterwards used in Alexander's Feast'; and at the entry of the voice he writes the word 'tame.' It is a good thing for Handel's reputation that his critic allows the imitation between the first and second violins in the introduction to the air 'Watchful angels,' to be clever. The beginning of the last chorus, 'The Lord our enemy has slain,' is thus commented upon: 'This sort of accompaniment is clogging, and should not be adopted in giving out of a subject.'

The International Male-Voice Competition to be held in Park Hall, Cardiff, on Boxing-day has in it all the potentialities of an important event. M. Laurent de Rilla, the distinguished composer, is coming specially from Paris in order to act as principal adjudicator, and no fewer than nineteen male-voice choirs—including one from Paris!—have entered for the principal competition, the prize for which is £105 and a cup of the value of ten guineas. Many entries, from all parts of England and Wales, have been received for the solo competitions.

## FOUR-PART SONG.

Words by ROBERT BURNS.

Composed by H. M. HIGGS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWE &amp; CO., NEW YORK.

*Allegretto.*

SOPRANO.

1. O, were my love yon li-lac fair Wi' pur-ple blos-som  
 2. O, gin my love were yon red rose, That grows up-on the

ALTO.

1. O, were my love yon li-lac fair Wi' pur-ple blos-som  
 2. O, gin my love were yon red rose, That grows up-on the

TENOR.

1. O, were my love yon li-lac fair Wi' pur-ple blos-som  
 2. O, gin my love were yon red rose, That grows up-on the

BASS.

1. O, were my love yon li-lac fair Wi' pur-ple blos-som  
 2. O, gin my love were yon red rose, That grows up-on the

(For practice only.)

*Allegretto.* - 76.

pur-ple blos-som to the spring, And I a bird to shel-ter  
 grows up-on the cas-tle wa', And I my-sel' a drap o'

to cas-tle spring, And I a bird to shel-ter  
 wa', And I my-sel' a drap o'

pur-ple blos-som to the spring, And I a bird to shel-ter  
 grows up-on the cas-tle wa', And I my-sel' a drap o'

pur-ple blos-som to the spring, And I a bird to shel-ter  
 grows up-on the cas-tle wa', And I my-sel' a drap o'

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there, . . . When wea-ried on my lit-tle wing, when  
dew . . . In - to her bon - nie breast to fa', in -

there, When wea-ried on my lit-tle wing, . . . my  
dew In - to her bon - nie breast to fa', . . . her

there, to shel-ter there, When wea-ried on my lit-tle wing, . . . when  
dew a drap o' dew, In - to her bon - nie breast to fa', . . . in -

bird, When wea-ried on my lit-tle wing, my  
- - self, In - to her bon - nie breast to fa', her

wea-ried on my lit-tle wing: How I wad mourn . . . when it was  
- - to her bonnie breast to fa'! . . . O, there, be - yond . . . ex-pres-sion

lit - - tle wing: How I wad mourn . . .  
breast to fa'! . . . O, there, be - yond . . .

wea-ried on my lit-tle wing: How I wad mourn  
- to her bonnie breast to fa'! . . . O, there, be - yond

lit - - tie wing: How I wad mourn  
breast to fa'! . . . O, there, be - yond



*molto marcato.*  
*f* *pp*

torn . . . . . By Au-tumn wild and Win-ter rude! By  
 blest, . . . . . I'd feast on beau-ty a' the night, I'd

*molto marcato.*  
*f* *pp*

when it was torn . . . By Au-tumn wild and Win-ter rude! By  
 ex-pres-sion blest, . . . I'd feast on beau-ty a' the night, I'd

*molto marcato.*  
*f* *pp*

when it was torn . . . By Au-tumn wild and Win-ter rude! By  
 ex-pres-sion blest, . . . I'd feast on beau-ty a' the night, I'd

*molto marcato.*  
*f* *pp*

when it was torn . . . By Au-tumn wild and Win-ter rude! By  
 ex-pres-sion blest, . . . I'd feast on beau-ty a' the night, I'd

*rall.* *a tempo.*

Au-tumn wild and Win-ter rude! But I wad sing on wan-ton wing, When youthfu'  
 feast on beau-ty a' the night; Seal'd on her silk - saft faulds to rest, Till fley'd a -

*rall.* *a tempo.*

Au-tumn wild and Win-ter rude! But I wad sing on wan-ton wing, When youthfu'  
 feast on beau-ty a' the night; Seal'd on her silk-saft faulds to rest, Till fley'd a -

*rall.* *a tempo.*

Au-tumn wild and Win-ter rude! But I wad sing on wan-ton wing, When youthfu'  
 feast on beau-ty a' the night; Seal'd on her silk - saft faulds to rest, Till fley'd a -

*rall.* *a tempo.*

Au-tumn wild and Win-ter rude! But I wad sing on wing, When youthfu'  
 feast on beau-ty a' the night; Seal'd on her faulds to rest, Till fley'd a -

*cres. e cres.*

May its bloom re - new'd, But I wad sing on wan-ton wing, When youth - fu'  
- wa by Phœ - bus' light, Seal'd on her silk - saft faulds to rest, Till fley'd a -

*cres. e cres.*

May its bloom re - new'd, But I wad sing on wan-ton wing, When youth - fu'  
- wa by Phœ - bus' light, Seal'd on her silk - saft faulds to rest, Till fley'd a -

*cres. e cres.*

May its bloom re - new'd, But I wad sing on wan-ton wing, When youth - fu'  
- wa by Phœ - bus' light, Seal'd on her silk - saft faulds to rest, Till fley'd a -

*cres. e cres.*

May its bloom re - new'd, But I wad sing on wan-ton wing, When youth - fu'  
- wa by Phœ - bus' light, Seal'd on her silk - saft faulds to rest, Till fley'd a -

*rall.* 1st time. 2nd time.

May, when youth fu' May its bloom re - new'd. Phœ - bus' light !  
- wa, till fley'd a - wa by

*rall.*

May, when youth-fu' May its bloom re - new'd. Phœ - bus' light !  
- wa, till fley'd a - wa by

*rall.*

May, when youth-fu' May its bloom re - new'd. Phœ - bus' light !  
- wa, till fley'd a - wa by

*rall.*

May, when youth-fu' May its bloom re - new'd. Phœ - bu' light !  
- wa, till fley'd a - wa by

1st time. 2nd time.

At the  
session—  
10th ult.  
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THE PRINCIPLES OF  
VOWEL PRONUNCIATION.

At the first meeting of the Musical Association this session—held at the Royal College of Organists on the 10th ult.—a paper was read by Dr. W. A. Aikin on the 'Principles of Vowel Pronunciation.'

The lecturer began by alluding to the work of the phonologist, in studying and bringing to the notice of the musician the scientific facts upon which the principles of sound-production in the human voice depend. The voice-master has to choose between two alternatives—the empirical and the rational. The empirical succeeds only by securing the faithful imitation of an actual model which must be above reproach. The rational, on the other hand, requires the study of phonology, and an intimate acquaintance with the exact physical and physiological facts which alone can give him a foundation for his teaching.

After referring to the importance of regarding the voice as being compounded of two distinct instruments, the vocal reed and the resonator, he described in detail the anatomy of the throat and mouth in order to show that in their most extended position they act as a 'double resonator'—the lower chamber in the neck being widest below and entering the hemispherical cavity of the mouth through a narrow opening behind the base of the tongue. It is this resonator which is alone concerned in the formation of vowel sounds, and it has the power of adding to every note emitted by the reed a characteristic resonant note which impresses upon the sound an effect which we recognize as a particular vowel. This resonant note owes its character to the shape of its vibrations (quality) and not to their frequency (pitch)—for different individuals possessing resonators of various sizes make resonant notes of different pitches, but they all assume approximately similar positions or shapes for the pronunciation of the vowels.

So much latitude is allowed in this respect that it is necessary to define the position for a particular vowel before anything can be gained by examining its resonance. That selected for the vowel A (Ah) was as follows:—

Mouth open; one inch between front teeth.

Lips at rest upon the teeth; not retracted.

Tongue flat on the floor of the mouth, its margin against lower teeth in front and all round, and its base held down so as to give a view of the back of the throat.

Palate held up enough to prevent nasal sound.

Pharynx, or neck chamber, expanded by following actions:—

Head, neck, and shoulders erect.

Chest well expanded.

Larynx held down without strain.

Investigating the whispered resonances in this position, it was found that the two chambers in the neck and mouth were tuned to the same pitch—that is, in unison—and that a nodal point existed at their junction in the throat, as would be expected in a double resonator whose two chambers were thus in agreement. The pitch in men of average size, including himself, was about C' (in the treble clef)—variations extending only to a semitone or two above or below. In women he had found it about  $1\frac{1}{2}$  tones higher on an average, that is, e'', their variations also being one or two semitones higher or lower, according to size.

The phonological importance of this arrangement lies in the fact that the most favourable condition in a double resonator is when its two chambers are in unison, or simply related.

Dr. Aikin then proceeded to derive the other vowel sounds from this central position of A (Ah)—the U (ō) and three kinds of O (O<sup>1</sup> = oh, O<sup>2</sup> = or, O<sup>3</sup> = on) by degrees of closure of the orifice of the lips—and E (eh) and I (ee), and other sounds allied to them, by degrees of moving forwards and upwards the back of the tongue—in every case maintaining the same opening of the jaw (—1 inch). There was thus constructed what he has called the Resonator Scale—upon which the 'lip-closing' vowels occupy the first four notes, starting from the fifth

below, and the 'tongue-raising' vowels, the seven notes reaching the octave above, the central resonance of A (Ah) which in this instance is C'.

Thus—

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
U	o <sup>1</sup>	o <sup>2</sup>	o <sup>3</sup>	A	ū	er	ā	ē	E	ī	I

as in the words—

who oh or on Ah up her at ell ail ill eel

giving the pitches—

f'	g'	a'	b'	c''	d''	{e''	{f''	{g''	{a''	{b''	{c'''
						{c''	{b''	{b''	{a''	{g''	{f''

The upper notes refer to the upper or mouth cavity, and the lower notes to the back or neck cavity. Unison is maintained from I. to VI. of the scale—after that the two chambers are divided unequally. For the vowels E (eh) and I (ee) they are related as an octave and a twelfth respectively. These noteworthy phonological relations Dr. Aikin holds to be an explanation of the occurrence in all languages of the clear vowel sounds E (eh) and I (ee), and to support strongly the practice of their pronunciation with an open jaw as taught by the old Italian masters.

Having paid tribute to the classical work of Helmholtz in the field of phonology, Dr. Aikin then drew attention to the fact that his own observations did not always agree with those of that great observer. He had found the shape of the resonator for the vowel A (Ah) different from that described by Helmholtz as 'a funnel increasing with tolerable uniformity from the larynx to the lips' (Ton-einfundungen, Cap. V. 7), which is anatomically impossible—and also a marked difference in resonant pitch between men, women and children, which Helmholtz had found all the same. The latter discrepancy he attributes to the use of artificial aids to the ear, and the absence of a defined pronunciation.

Dr. Aikin draws a distinction between the two functions of the resonator—one to form the characteristic shapes for the vowel sounds, and the other to reinforce the vocal reed notes—and claims for the resonator scale that it is a system by which good positions for the vowels may be acquired, as they always have to be acquired, by education, which will also reinforce the upper partials of the reed notes in a manner possessing the phonological advantages he has described.

Dr. Cummings occupied the chair, and took part in the discussion, as did also Mr. Blaikley, Mr. Carlyle, Dr. Maclean, Dr. McNaught, and Mr. T. L. Southgate.

## 'HIAWATHA' IN THE COURT OF CHANCERY.

NOVELLO AND CO., LTD. v. BROWN-POTTER AND OTHERS.

In this action, tried before Mr. Justice Kekewich on the 20th ult., the plaintiffs claimed an injunction against Mrs. Brown-Potter, Mr. Adolph Mann and Messrs. Ashton and Co., Ltd., Concert Agents, to restrain them from performing an adaptation of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' without the consent of the plaintiffs, who are the registered owners of the copyright and performing right in both works.

In December last the defendants were arranging a tour through some fifty or sixty provincial towns, at which it was proposed that Mrs. Brown-Potter should recite selected passages from the two works referred to, while Mr. Mann played, as an accompaniment on the piano-forte, Coleridge-Taylor's music, or an adaptation of it. With a view to obtaining the plaintiffs' consent Mr. Mann sent his manuscript to the plaintiffs, who subsequently gave their consent, subject to certain conditions, which were declined by the defendants, and the negotiations fell through.

While the negotiations were in progress, the plaintiffs noticed in an advertisement that the proposed adaptation would be recited by Mrs. Brown-Potter at Queen's Hall, but the plaintiffs declined to allow it to take place, and it was accordingly abandoned. After the negotiations had failed another attempt was made to perform it

at the Alhambra, the defendants, Ashton and Co., Ltd., on that occasion sending the plaintiffs a cheque for the amount claimed for a performance in the Provinces. The plaintiffs, however, declined to accept the cheque, and the Alhambra performance was in turn abandoned.

Towards the end of January this year Mrs. Brown-Potter started on her tour with Mr. Mann as her accompanist, and shortly afterwards it came to the knowledge of the plaintiffs that she was reciting portions of Longfellow's work with musical accompaniments played by Mr. Mann, and they quickly satisfied themselves that the music used on several such occasions was that composed by Coleridge-Taylor.

Messrs. Novello accordingly took proceedings against all the defendants, claiming an injunction, damages and costs. The defendants pleaded that the music used was not Coleridge-Taylor's, and asserted that it was music specially composed for the purpose by the defendant Mann.

Mr. Justice Kekewich after hearing the evidence said that the plaintiffs' case had been supported by several excellent witnesses who could not be suspected of partiality, whereas the defendants' witnesses could not be put in the scale against those of the plaintiffs. As regards Mrs. Brown-Potter he considered that she was so wrapped up in her recitation that she did not trouble herself about the actual composer of the music. As regards the defendant Mann the judge severely criticised the way in which he had given his evidence, and came to the conclusion that notwithstanding his denial of the fact, he was well acquainted with Coleridge-Taylor's music, and that there had been an infringement of the plaintiffs' performing rights by Mr. Mann. He also held that, as it was Mrs. Brown-Potter's tour, and Mr. Mann was only her agent, Mrs. Brown-Potter was liable as well as Mr. Mann. As regards Ashton and Co., Ltd., he held, upon the evidence that they had no interest in the tour except as Mrs. Brown-Potter's agents, but that they had so closely associated themselves with the tour, and had so advertised themselves in connection with it, that the plaintiffs were bound to make them defendants. As however they had now shown that they were only agents he dismissed the action as against them, but made them pay their own costs. As regards Mrs. Brown-Potter and Mr. Mann he granted the plaintiffs the injunction, damages and costs which they claimed.

## London Concerts.

### TWO BERLIOZ CENTENARY CONCERTS.

The first of the Richter Concerts, now under the direction of Mr. Schulz-Curtius, was given at Queen's Hall on the 3rd ult. Taking time by the forelock, the concert was in commemoration of the 100th anniversary of the birth of Berlioz. The great conductor brought with him from Manchester his own band (The Hallé Orchestra) of 100 performers, and it is hardly necessary to say that such a concatenation of circumstances was fruitful in result. The programme, entirely Berliozic, consisted of four Overtures—'Carnaval Romain,' 'Beatrice and Benedict,' 'King Lear,' and 'Benvenuto Cellini'—in addition to the Hungarian March from 'Faust' and the ever-welcome 'Harold in Italy' Symphony. The last-named work was played with singular beauty, and Mr. Simon Spielman, in the important viola obbligato, again proved himself to be a true artist.

Nine days later—on the 12th ult., and in the same building—Professor Johann Kruse gave a Berlioz Centenary Concert, with Herr Felix Weingartner as conductor. Rows and rows of empty benches formed a pitiable sight when it is remembered that Weingartner is one of the finest conductors in the world. In regard to numbers the audience was a disgrace to London; but what it lacked in quantity it atoned for in enthusiasm. And who could help being enthusiastic under Weingartner's magnetic influence? What magnificent playing! Rhythm, tone-colour, transparent clearness of detail, poetic insight, and a mighty grip of the music

produced results that reached a very high pinnacle of orchestral interpretation. The 'Carnaval Romain' Overture was performed with such verve and delicacy that it was encored with genuine enthusiasm and full appreciation of the merits of Weingartner and his splendid players. The remainder of the programme consisted of the 'Rob Roy' Overture and the 'Symphonie Fantastique,' a clever but insincere work, in addition to 'Cléopâtre,' a scena for soprano and orchestra, in which Mdle. Palasara sang the solo portion, performed for the first time on this occasion. 'Cléopâtre,' despite its patches of cleverness, does not show Berlioz at his best. As in the purely instrumental selections, the orchestra came forth as conquerors in their admirable accompaniments, and the concert was a triumph of Herr Weingartner's skill.

### ROYAL CHORAL SOCIETY.

Concerning the performance of Mendelssohn's 'Elijah' at the Royal Albert Hall on the 5th ult., with which the Royal Choral Society commenced its thirty-third season, it is sufficient to record an interpretation of the popular Oratorio, which again testified to the fine voices of the choir and the refinement with which they sang the less strenuous portions of the popular oratorio. The principal soloists were Madame Albani, Madame Kirkby Lunn, Mr. Philip Newbury, and Mr. Kennerley Rumford. Sir Frederick Bridge conducted with unabated vigour.

### ROYAL ACADEMY OF MUSIC.

The Students' concert at St. James's Hall on the 23rd ult. as usual gave satisfactory evidence of the good work this Institution is doing in training the young idea. An *Andante* in A from a MS. String Quartet by Mr. Arnold E. T. Bax proved somewhat vague in character, but showed musically feeling. Four MS. songs, severally entitled 'But One,' 'Farewell,' 'Sleep,' and 'The Swallow,' by Mr. Montague F. Phillips, deserve to be published. They are well laid out for the voice, are furnished with tasteful accompaniments, and possess considerable charm, which was enhanced by the sympathetic singing of Miss Caroline Hatchard. Miss Violet L. Stewart and Miss Margaret Bennett also merit encouragement for their pianoforte playing, and the vocalists—Miss Verena M. F. Mutter, Mr. David Brazell, and Mrs. Dewhurst gave further proof of good training.

### BROADWOOD CONCERTS.

The patriotic spirit which so pleasantly pervades the Broadwood Chamber Concerts at St. James's Hall was prominently shown by the second series, which commenced on the 5th ult., being opened with the first performance in London of a String Quintet in C minor, by Mr. Balfour Gardiner, a composer who was born in the Metropolis in 1877, and has written a considerable number of works, which, however, are little known. The Quintet is written for the unusual combination of two violins, two violas, and violoncello, the second-named instruments imparting a peculiar richness, sometimes approaching thickness, of tone to the middle portions of the harmonies. The chief characteristic of the work, however, is geniality, which, combined with terseness of thematic development, secured the Quintet a hearty reception. This was well deserved, for the music is graceful, flowing and manly, and excites a desire to hear more from this composer. The second viola part was played by Mr. Alfred Ballen, but the other strings were entrusted to Messrs. Phillip and George Cathie, T. Morrison, and Arthur Trew, a body of performers who style themselves the Cathie Quartet Party, of whom we should hear much in the future, for their ensemble was admirable. The vocalist of the evening, Miss Susan Strong, is to be commended for including in her selection three neglected examples by Liszt, severally named 'Schwebe, Schwebe, blaues Auge,' 'Bist du,' and 'Wo Weilt er?'

The second concert, on the 19th ult., was particularly interesting and varied, the concerted music being played

by Mr. D. Lalan, by whom of Mozart Tarantella for piano quintets, and an horn, an interesting five Briti 'There o and 'Su which d also rep for the played by ensemble E. King trios and

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by Mr. Henry J. Wood and the Queen's Hall Woodwind Quintet Party, consisting of Messrs. Fransella, D. Lalande, M. Gomez, A. Borsdorf, and E. F. James, by whom beautifully-finished interpretations were given of Mozart's Clavier Quintet in E flat, a sprightly *Tarantelle*, or rather *Saltarello*, by Herr Fritz Führmeister for pianoforte and five wind instruments, and two quintets, respectively, a *Pastorale* by M. Gabriel Pierné and an *Aubade* by M. Barthe, for flute, oboe, clarinet, horn, and bassoon. Mrs. Henry J. Wood sang an interesting selection of songs composed by no fewer than five British composers, including first performances of 'There comes an end to summer,' by Mr. Cyril Scott, and 'Summer sweet,' by Mr. Josef Holbrooke, both of which deserve wide acceptance. Mr. Cyril Scott was also represented by three of his taking 'Six Pieces for the Pianoforte,' which were crisply and tastefully played by Miss Suart. Mention is also due of the finished ensemble singing by the Misses K. Cherry, M. Layton, E. Kingsford, and E. Franklin in some of Brahms's trios and quartets for female voices.

#### THE LONDON CHORAL SOCIETY.—FIRST CONCERT.

The début of the newly-formed London Choral Society at Queen's Hall on October 26 was looked forward to with some interest. The prospectus states that the Society 'is founded on the belief that the ability to develop and appreciate good choral singing is not confined to the North of England. The need for such an organization in Central London has been referred to repeatedly.' The work selected for the first appearance of the choir was 'The Golden Legend.' For executive reasons it was perhaps wise to start the campaign of the Society by selecting a work so well known to singers and players as Sullivan's cantata; but for the purpose of attracting a specially good audience it was not so good a choice. As to the quality of the performance it may be said that it was good, but not particularly so. No doubt as choir, orchestra and conductor get more into touch with one another there will be more life and freedom in their interpretations. The choir of about 240 voices has an excellent tone and is capable of much refinement in execution, and moreover is quickly responsive to the conductor. The string section of the orchestra needs strengthening numerically. The twenty-six players (including only four violas and four violoncellos), although all competent, were not a good balance for the choir or indeed enough for the size of the hall.

The principals were Miss Perceval Allen, Miss Carmen Hill, Mr. Whitworth Mitton, Mr. Frederick H. Gould, and Mr. Ffrangcon-Davies. Mr. Henry Lewis led the band, and Mr. Hedgcock was the organist. Mr. Arthur Fagge conducted.

#### QUEEN'S HALL SYMPHONY CONCERTS.

How firmly established and widely appreciated are the Queen's Hall Symphony Concerts was emphatically shown by the large attendance at the first performance of the present series on October 31, and again at the second concert on the 14th ult. On the former occasion the Symphony was the E minor of Brahms, which received a very fine interpretation under Mr. Henry J. Wood's direction. Miss Adela Verne gave a legitimate and vivacious rendering of the solo part of Schumann's Pianoforte Concerto, and the first performance in London was given of Mr. Arthur Hervey's tone poems 'On the heights' and 'On the march,' written for, and produced at, the Cardiff Musical Festival of last year. The concert on the 14th ult. is chiefly memorable for the purity, expressiveness, and brilliancy of Herr Kreisler's violin playing in Brahms's Concerto in D, which has rarely received so fine an interpretation. Mozart's delightful Symphony in E flat was also beautifully played, and with Beethoven's 'Coriolan' Overture completed an ideal programme.

#### THE ALEXANDRA PALACE CHORAL SOCIETY. PERFORMANCE OF PARRY'S 'JUDITH.'

The Alexandra Palace Choral and Orchestral Society is rapidly winning for itself a high position in Metropolitan musical circles. Next to the Royal Choral Society, it is now the largest permanent musical organization of its kind in London. The existence and success of this Society is one of the foundations for hope that after all the conditions of things chorally in London is not so bad as has been dolefully painted. Here we have 500 enthusiastic chorists, wholly recruited from North London, and a competent amateur orchestra of nearly 100 players—which at concerts is augmented by thirty or so professionals. These forces meet for rehearsal in one of the large rooms of the Palace under highly favourable circumstances, and are enabled to give their performances in one of the most commodious halls in London, where there is a magnificent organ and an ample orchestral platform. What more could be desired? An inspiring conductor and an appreciative audience! The former the Society enjoys in the person of Mr. Allen Gill, whose alertness, skill and experience have placed him in the front rank of oratorio conductors. As to the audience, that too seems to be forthcoming.

The mettle of the Society was well tested on the 21st ult. by a performance of Sir Hubert Parry's oratorio 'Judith.' In a work of this type the chorists have splendid opportunities. It is gratifying to report that the Alexandrists rose fully to the occasion. It may be said that the voices did not exhibit the ring and resonance one hears somewhere even farther north. Certainly there was often fine vigour in the attack and a satisfactory assurance in the execution. In short, the whole performance was painstaking and creditable, and proved the capacity of both the choral and orchestral resources. The principals were Miss Agnes Nicholls, Miss Gertrude Lonsdale, Mr. Lloyd Chandos, and Mr. Montague Borwell. The solo parts in the beautiful and pathetic scene with the two children were touchingly sung by two well-trained boys—T. Sampson and A. Ludlow—from Mr. Bates's Training School for Chorists. Mr. George Wilby led the orchestra and Mr. G. D. Cunningham was at the organ. As already stated, Mr. Allen Gill conducted. There was an audience of between two and three thousand.

#### SOME NEW VIOLINISTS.

The first to appear of several violinists of exceptional ability was Miss Dorothy Bridson, a daughter of the late John Bridson, formerly well known as an excellent baritone singer. This young lady studied for some time at the Cologne Conservatoire under Herr Willy Hess who, it may be mentioned, has now transferred his services to the Royal Academy of Music. Miss Bridson made her début on October 30 at St. James's Hall, supported by the Queen's Hall Orchestra conducted by Mr. Henry J. Wood. She selected as her chief pieces Saint-Saëns's Concerto in B minor and Spohr's 'Dramatic' Concerto, in both of which she made a most favourable impression, and after a brilliant rendering of Paganini's 'Hexen Tanz,' which closed the evening, the débutante was recalled four times. This clever young violinist was heard to still greater advantage at her recital given in the same hall on the 17th ult. On this occasion she was especially successful in her renderings of airs by Tenaglia and Goldmark, and in Wieniawski's 'Carnaval Russe,' rendering the former with admirable breadth of phrasing and warmth of expression, and the latter with great brilliancy. Miss Bridson certainly made her mark.

On the 2nd ult. Miss Marie Nicholls, a native of Boston, Mass., sought London favour and gained it at St. James's Hall by her intellectual and facile playing in Max Bruch's Serenade (Op. 75) for violin and orchestra, which had not previously been heard in England. The work, which bears the impress of being a recent composition, is not of very serious character. The first number, headed *Andante con moto*, of reposeful character, is succeeded by an *Allegro moderato* of somewhat violent contrast, the music being suggestive of a hunting scene. It is followed by a *Nocturne* of feminine character, pensive in expression

and possessing a certain wistful charm. The *finale, Allegro energico e vivace*, is vigorous and has an old-English ring about it, but the work ends quietly. The music is beautifully written, and full justice was done to the sonorous scoring by the Queen's Hall Orchestra.

Mr. Francis Macmillen, the next new-comer, also engaged the Queen's Hall Orchestra to co-operate with him at his first appearance, at St. James's Hall, on the 6th ult. Purity and sweetness of tone are the chief characteristics of the playing by this artist, who also possesses a brilliant technique, but is somewhat lacking in power and warmth of expression. He was heard at his best in Goldmark's Concerto in A minor (Op. 28), in which he played with a firmness and facility indicative of great attainments.

Yet another lady challenged criticism, on the 11th ult., also at St. James's Hall. Miss Irene Penso had previously been heard at one of the Promenade Concerts at the Queen's Hall. For her concert she too engaged Mr. Henry J. Wood and his Orchestra, and brought to a first hearing in London M. Anton Arensky's Violin Concerto in A minor (Op. 54). This work consists of four movements, between which, however, no break is made. The opening section excites expectation, for the themes are expressive, and their treatment terse and interesting. The slow portion is dignified and graceful, but after this the music declines in value. The valse rhythm is adopted for the third movement, the themes of which are weak, and the *finale* is a somewhat needless repetition of subjects previously heard. Miss Penso not only played with great intelligence and firmness, but her performance was remarkable for neatness and finish.

#### VARIOUS CONCERTS AND RECITALS.

A fresh series of Saturday and Monday Popular Concerts at St. James's Hall was commenced on October 24. An excellent scheme of music, embracing works in all styles by composers of all European nationalities, has been arranged, and soloists of repute engaged, but the attendances have been small. No new works having been produced, detailed criticism is unnecessary, but it should be said that the concerted music has been played by the Kruse Quartet, comprising Messrs. Kruse, Haydn Inwards, Alfred Hobday, and Percy Such, save on the 14th and 16th ult., when particularly interesting performances of old-world chamber music were given by La Société des Instruments Anciens, of Paris.

The programme of the second Richter concert—Queen's Hall, the 17th ult.—was devoted to Brahms, and consisted of the Academic Festival Overture, Variations on a Theme by Haydn, Symphony in C minor, and the Pianoforte Concerto in D minor, with Signor Busoni as soloist.

Mr. Egon Petri, a pianist of Dutch nationality, made his debut in England at St. James's Hall on October 27, assisted by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, and followed it by a recital which he gave on the 4th ult. On both occasions the young artist played with great brilliancy and showed a powerful technique, but his readings, although intelligent, fell short of the charm to please.

Mr. Harold Bonarius, who we believe is a member of the musical Grimson family, gave a violin recital on the 2nd ult. at Bechstein Hall, and created a very favourable impression by his refined and expressive playing. Mr. Bonarius has still something to learn, but he is already an artist to whom it is a pleasure to listen.

A new 'Romantic Suite' for violin and pianoforte by Miss Liza Lehmann was performed for the first time at Miss Ethel Barns and Mr. Charles Phillips's chamber concert on the 3rd ult. at Bechstein Hall. The work is so simple and unpretentious in character that it is sufficient to say that its six short movements are severally headed 'First-Meeting,' 'Jealousy and Lovers' Quarrels,' 'Love lies bleeding,' 'Reconciliation,' 'Promise' and 'Happy Ending.' At the same concert Miss Barns played for the first time in London a set of 'Russian and

Swedish Folk Melodies' by Max Bruch (Op. 79), for violin and pianoforte. These are four in number and proved brilliant and effective pieces. Mr. Phillips's songs included a clever example of modern vocal art entitled 'Voices of Vision' by Mr. Cyril Scott.

Mr. Donald Francis Tovey also engaged Mr. Wood and his merry men for his concert at St. James's Hall on the 4th ult., when he introduced his Pianoforte Concerto in A, a work modelled on the style of Brahms, but one that proved to be more scholarly than attractive. Mention should be made of Mrs. Henry J. Wood's finished rendering of Mozart's rarely-heard independent scena 'Non temer,' for soprano, clavier obbligato and orchestra.

On the 11th ult. Mr. Ffrangcon-Davies sang at his vocal recital at Bechstein Hall, for the first time in London, Jensen's 'Gaudemus Lieder' (Op. 40). This work comprises four songs severally entitled 'Ausfahrt,' 'Lied Jahrender Schüler,' 'Altassyrisch,' and 'Die Marchbrönnner Fuge.' They are all so bright and spirited that they should find general acceptance by baritones.

A considerable number of pianoforte recitals have been given in the past month at St. James's Hall. The public was invited on the 3rd and 12th ult. by Herr Josef Hofmann. On October 28 and on the 10th and 18th ult. by Mdles. Cornelia Hollosy and Ida Kelen, who played duets on pianofortes with fascinating delicacy, crispness and brilliancy. On the 10th ult. Mr. Archy Rosenthal met with a favourable reception. On the 18th ult. M. Mark Hambourg played with remarkable verve and power. On the 19th ult. Herr Schönberger gave a very enjoyable afternoon, and on the 20th ult. Mr. Newstead created a favourable impression. Mention is also due of Señor Motta, who played most tastefully on the 19th ult. at Bechstein Hall. At the same place Signor Busoni on the 21st ult. also gave a memorable recital of Chopin's music.

Amongst other concerts worthy of record are the excellent historical recitals of chamber music given for charitable purposes by the Chaplin Trio at Steinway Hall; the admirable concerts held fortnightly at Leighton House; Madame Blauvelt's concert at St. James's Hall on the 9th ult.; and the excellent rendering of Berlioz's 'Faust,' on the 20th ult. by the Finsbury Choral Society, under the able conductorship of Mr. Allen Gill.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 10.

It has been my custom to resume my reports to THE MUSICAL TIMES after the summer's rest with a statement of the promises held out by the season before us as a sort of companion piece to the last letter of the spring, which has usually cast a retrospective glance over the season then just ended. This year I must forego the customary venture, for there is already a large budget of happenings to be disclosed. The concert institutions in the large cities east and west are already hard at it, and the peripatetic virtuosi have already crossed and recrossed the country from Hell Gate to the Golden Gate. Madame Patti has come to delight the curious of the generation which knew her not. It is forty-two years since she first left our old Academy of Music, where she made her operatic debut in 1859, and there are many persons in New York who can recall the time when her parents sang here, and she, a child of a child, was wont to crawl out of her bed at night, deck herself with bits of gaudy paper, and go through the scenes she had seen enacted by her mother a few hours before. These old-timers have followed her triumphant career with pride largely tintured with affection. It is an interesting and curious coincidence that her singing of 'Home, sweet home,' at the age of nearly sixty-one years should have called up memories of the fact that Madame Anna Bishop was heard in public here as late as 1882, when she was nearly

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seven years older than Madame Patti is now, and sang at least one of the latter's latter-day numbers, Handel's 'Angels, ever bright and fair.' I can well recall the occasion, and can testify that Madame Bishop at sixty-seven was no less artistic a singer than Madame Patti at sixty, though there was much less beauty left in her voice.

Of the diva's successors three are now touring the country—Mesdames Sembrich, Melba and Nordica. The advance guard of foreign instrumentalists has arrived in the persons of M. Jacques Thibaud and Mr. Harold Bauer, both of whom have been heard in New York. M. Thibaud came as a stranger, but was at once accepted as a prime favourite. The impression which he made on his first appearance, at a concert of the Wetzler Orchestra, will doubtless be deepened this week when he plays at the first two concerts of the sixty-second season of the New York Philharmonic Society, which are to be conducted by his friend and patron M. Edouard Colonne, of Paris.

The coming of M. Colonne, who will spend only ten days in America, marks the inauguration of a new régime in the history of the Philharmonic Society. For the first time in its long and memorable history it is trying the experiment of a series of foreign conductors. M. Colonne is to conduct the first pair of concerts, Herr Gustav F. Kogel, of Frankfort-on-the-Main, the second and third pairs, Henry J. Wood, of London, the fourth, Victor Herbert, of Pittsburgh, the fifth, Felix Weingartner, of Munich, the sixth, Wasili von Safonoff, of Warsaw, the seventh, and Richard Strauss, of Berlin, the eighth. All these men, except Herr Strauss, will visit New York for the express purpose of conducting the Philharmonic concerts, and the experiment will cost a pretty penny, but desperate cases require desperate remedies. There has been a great falling-off in popular interest in the Society's concerts since the death of Herr Seidl, and something noteworthy had to be done to rehabilitate them. In the hope of bringing about such a consummation, a few of its friends, headed by Andrew Carnegie, the president, and E. Francis Hyde, an ex-president, contributed the money, 25,000 dollars or more, to make the engagement of the conductors possible without a draft on the Society's resources. Richard Strauss will also conduct some of his works at the Wetzler concerts, and afterwards direct a Strauss Festival similar to that which enlivened London last season.

A decay, similar to that chronicled concerning our oldest Metropolitan concert organization has also affected the annual festivals at Worcester, Mass., whose directors sought to revive interest by proclaiming that the future of the festivals would depend upon the success of the last, which took place on September 30 and October 1 and 2. The number of concerts were reduced to five, and the only choral works performed were Mendelssohn's 'Elijah' and Tinel's 'Franciscus,' in neither of which, I am told, did the choir distinguish itself. The conductors were Wallace Goodrich and Franz Kneisel, the latter having charge of the instrumental department of the festival, which was the most successful.

There is nothing cheering to report as to the orchestral situation in Chicago, concerning which I made mention in my last letter to THE MUSICAL TIMES printed last May. From a report and appeal just issued by the Trustees of the Orchestra over which Theodore Thomas has presided for twelve years, it appears that the sum of 341,273 dollars is still needed to complete the fund of 750,000 dollars on the creation of which the continued existence of the band is to depend. The deficit of last season is to be paid by the old guarantors, who will also assume responsibility for the season just begun 'in order to give time for a last effort to complete the permanent endowment or music hall fund commenced last season.' November 28 has been fixed as the date on which the final decision is to be made. It will be a sad blow to high-class music if this fine organization goes under, and doubtless will end the public activity of Mr. Thomas.

A final note: the New York Oratorio Society, which produced 'The Dream of Gerontius' last March, will repeat it next week and will perform Edward Elgar's 'The Apostles' next February.

H. E. KREHBIEL.

## MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, Nov. 15.

It has gradually become the custom to open our musical season in October. The Concert Society, which has done so much to improve public taste, has commenced its popular Sunday and Thursday concerts, and the more serious and classical the music performed, the greater the attendance; this shows that these concerts supply what is generally wanted. The twelve symphonic concerts (six on Tuesdays, six on Wednesdays) given by the Society are of special importance. Of novelties already given there may be mentioned the symphonic poem 'L'apprenti sorcier,' by Dukas, and Elgar's 'Cockaigne' Overture. The former work, in spite of its excellent technical qualities, is objective rather than subjective; it does not suggest the true deep content of the Goethe poem. Elgar's Overture impresses by its brilliancy, yet the impression created was not so deep as that produced last year by the 'Orchestral Variations.'

The Philharmonic concerts have had an unpleasant experience. Shortly before the concerts commenced, Hellmesberger, the conductor, resigned his post, and the management was thus left in the lurch. The committee sought the services of foreign conductors, and first of all Ernst von Schuch, who achieved great success with a Haydn-Mozart-Beethoven programme. The next conductor will be Sofonoff, director of the Moscow Conservatoire.

The 'Vienna a Capella Choir' has given a programme of old music—a Bach motet, works by Josquin de Près, Orlando Lasso, &c.—under the direction of its diligent conductor, Eugen Thomas.

Serious endeavours have been made within the last few years to promote the cause of music in districts of the city far removed from its centre. For instance, a performance of Handel's 'Hercules' was recently given by the Hietzing Society, composed entirely of amateurs, under the direction of Josef Reiter, a schoolmaster who has become famous as the composer of some male-voice choruses. If this performance did not stand the test of severe criticism, it showed a praiseworthy, ideal aim. Other memorable concerts were those given by Schumann-Heink of Dresden, and by the Berlin vocalist Gertrud Lucky. The Italian tenor Alessandro Bonci attracted a large audience, and a native tenor, Naval, who a few years ago was a favourite with opera-goers, also achieved success.

The Rosé, Prill and Fitzner quartet parties have commenced, as usual, their various series of concerts. The new 'Prager Quartet,' an association similar to that of the famous Bohemian Players, has created a highly favourable impression. A permanent Pianoforte Trio recently established for the production of praiseworthy novelties has made an excellent start.

MANDYCZEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

For several years past Belfast has enjoyed an annual series of chamber concerts organized by Dr. Lawrence Walker, himself a sound musician and accomplished pianist. Dr. Walker's concerts have now become merged in a new Society called the Queen's College Musical Society, and in the Examination Hall of the College his chamber concerts and lectures on music will henceforward be given. This Society held its first meeting on October 26, when Dr. Henry Hiles gave a lecture on 'Architectural Form in Music,' and on the 10th ult. the same Society gave its first concert, at which the major part of the work fell on the Verbruggen Quartet. Dr. Walker joined them in Dvorák's Quintet (Op. 8), and Miss McKisack sang a number of songs, all by German composers and with German words, which no doubt speaks well for her catholicity if not for her feeling of nationality.



## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The concert season proper began on October 27 with the first of the Halford orchestral concerts. The programme included Bruckner's Fourth Symphony (the 'Romantic'), a novelty here. It was well played, but its excessive length and want of charm wearied the audience. Mr. Carl Fuchs was the soloist in Haydn's Violoncello Concerto in D (revised by F. A. Gevaert), which went very well, and was entirely acceptable. Mr. Halford conducted fine performances of Gluck's 'Iphigenia in Aulis' and Mendelssohn's 'Hebrides' Overtures. The second concert, on the 10th ult., was more attractive, and the Town Hall was better filled. For this concert Herr Eugène D'Albert had accepted an engagement, but the production of his opera at Prague caused him to cancel his visit. His place was taken by Mr. Egon Petri, who, in Tchaikovsky's First Pianoforte Concerto proved himself to be an artist of high attainments. A first performance of Norman O'Neill's Overture, 'Hamlet,' was conducted by the composer. There is so much merit in this work that it ought soon to be heard in London. The composer was enthusiastically applauded and recalled. Other pieces were Bach's Orchestral Suite in D, new to Birmingham, and Schubert's 'Unfinished' Symphony, beautifully played under Mr. Halford's skilful direction. Miss Gleeson-White gave vocal selections from Tchaikovsky and Verdi.

The first Harrison concert took place on the 2nd ult., when the Town Hall was crowded. The artists were Herr Kubelik (violin), Miss Catherine Goodson (pianoforte), Miss Marian Icton (vocalist), and Mr. Ludwig Schwab (accompanist).

On the 5th ult. Mr. Max Mossel began his new series of drawing-room concerts at the Grosvenor Rooms. M. Zacharewitsch, a violinist new to Birmingham, was heard in pieces by Spohr, Tchaikovsky and Sarasate, and with M. Benno Schönberger gave a refined rendering of Beethoven's Sonata in C minor (Op. 30, No. 2). The pianist's principal solo was Schumann's 'Études Symphoniques.'

Mr. William Sewell's Male-Voice Choir and Ladies' Choir gave a successful concert in the Town Hall on October 24; a week later Mr. Joseph H. Adams conducted a performance of his cantata 'A Song of Thanksgiving,' first produced in 1899, and on the 7th ult. the Midland Musical Society, conducted by Mr. A. J. Cotton, revived Rossini's 'Stabat Mater,' with which was bracketed Coleridge-Taylor's 'Hiawatha's Wedding-Feast.'

A choral contest in connection with the National Temperance Choral Union was held in the new Central Hall on the 14th ult. The building is one of the finest in Birmingham; the hall seats 2,000 persons, and has a fine organ and well-arranged orchestral platform. Dr. W. J. Reynolds, organist of St. Martin's Church, was the adjudicator. The Portsmouth Temperance Choral Union retained the challenge shield and medals; and in the B division the first prize was awarded to the choir from Bristol, the second going to singers from Ombersley. In the evening the combined choirs gave a concert, with Miss Beatrice Vernon and Mr. John Ridding as soloists.

The 'Savoy' company brought 'Merrie England' to the Grand Theatre on the 9th ult., and remained a week. The opera was well mounted, and good performances were given, under the direction of Mr. Hamish McCunn.

The City Choral Society has decided to give Elgar's 'The Apostles'; we shall therefore have two performances of that work during the season.

At the annual concert in connection with the elementary schools given in the Town Hall on October 30 a choir of 800 children sang, conducted by Mr. J. Wiseman. Mr. C. W. Perkins was at the organ. On the 16th ult. the Sunday School Union began its Annual Festival in the same Hall, when Mr. Thomas Facer had under his baton a choir of 550 voices. The programme, entitled 'The Harvest of the World,' was of a miscellaneous and attractive description.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

Meetings have been held at the Imperial Hotel in order to form a musical club of professional and amateur musicians. Most of the leading professionals of the city have become members, and it is arranged that, in addition to social intercourse, there shall be periodical performances of music. At the meeting held on the 10th ult. a String Quartet by Beethoven and Dvorák's Pianoforte Quintet were given.

On the 9th ult. a concert was given by the choir of Eastville Chapel, with Mr. George Riseley at the organ. Under the careful direction of Mr. F. Stone, anthems and choruses were rendered, and solos were contributed by Miss Amy Perry and Miss Maude England.

The second season of the Clifton Chamber Concerts was commenced on the 12th ult. at the Victoria Rooms, and there was a large audience. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violinello). A satisfactory performance was given of César Franck's Pianoforte Quintet in F minor and Grieg's Quartet in G minor (Op. 27). Mr. Parsons contributed three movements from the works of Brahms, and Mr. Lewis was much applauded for his interpretation of Boellmann's Variations Symphoniques (Op. 23). Miss Florence Bulleid was the vocalist.

At the Victoria Rooms on the 14th ult. the Bristol Male-Voice Excelsior Choir sang glees with pleasurable acceptance, under the direction of Mr. Slocumbe, and there was a performance upon the organ by Mr. Harry Venn.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Our winter season has at last commenced. On the 2nd ult. the Chamber Music Recitals at the Royal Dublin Society were recommenced by a pianoforte recital given by Signor Esposito, who has not played at these music-makings for the last two seasons. The popular pianist presented a very interesting programme before a large and appreciative audience. Special interest attached to his performance of some pieces by Alessandro Scarlatti which are still unpublished, and which he obtained from the library of one of the Italian Conservatoires. He also played a Suite in four movements composed by himself, in addition to Brahms's Variations on a theme of Handel and Chopin's Sonata in B flat minor. Mr. Charles Marchant gave an organ recital at the same place on the 9th ult. The instrument has been improved during the summer and made less harsh and penetrating in tone. The programme included Bach's choral prelude on 'Komm, heiliger Geist,' Mendelssohn's First Organ Sonata, Wagner's 'Walkürenritt' and Weber's 'Der Freischütz' Overture.

We have had visits from Madame Blauvelt and party, Kubelik and Busoni, and Miss Marie Hall has played at the Pavilion, Kingstown, which was only opened at the beginning of the summer season. The place has been so far a great success; several good bands have been engaged, besides concert parties, and the attendances have been most encouraging to the Company that has erected the building and laid out the grounds.

The Dublin Orchestral Society has been reconstituted, and bids fair to be a really successful organization. A large number of annual subscribers has been secured as well as annual donors of various sums. The first orchestral concert was given on the 18th ult. Special interest was attached to the performance of the 'Burlöske' for pianoforte and orchestra by Richard Strauss, as it was the first time an orchestral work by this composer had been played in Dublin. Mr. Archy Rosenthal was the pianist and acquitted himself well in the difficult solo part. Beethoven's First Symphony (two movements), the Notturmo and Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and the 'Meistersinger' Overture completed the programme. The attendance was very good, and promises well for the success of the Society during the season just commenced.

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### MUSIC IN EDINBURGH. (FROM OUR OWN CORRESPONDENT.)

Mr. Robert Burnett's vocal recital on the 4th ult. attracted a large audience to Freemasons' Hall, and proved an artistic treat of no mean order. Mr. Burnett, who steps out of the beaten path in procuring material for his programmes, sang twenty songs, covering the ground from Handel to Richard Strauss, Edward MacDowell and Granville Bantock. Of hardly less importance were the performances of Miss Mabel Barrons, a young local pianist by whom Mr. Burnett was assisted. In her excellent interpretations, Miss Barrons displayed finished technique combined with artistic insight into the composers' meanings. Mr. George Short was an able accompanist.

Very interesting was the pianoforte recital given in the same Hall on the 12th ult. by Miss Muriel Kerr-Brown, a young and very talented local pianist, pupil of Mr. Della Torre. For two hours she commanded the rapt attention of her audience, and was rewarded with frequent expressions of cordial appreciation.

The only choral music to be recorded is that of Mr. Moonie's Ladies' Choir, which sang with great success in some charming part-songs at the concert of the Young Women's Christian Association on the 4th ult., and the Edinburgh Select Choir, conducted by Mr. J. W. Cowie, which gave a very enjoyable concert on the 11th ult.

At a social meeting held in the Synod Hall on the evening of the 10th ult., Mr. T. H. Collinson, Mus. B., the much-esteemed organist of St. Mary's Cathedral, was presented with a purse of sovereigns and other handsome gifts by the congregation and choir of the Cathedral. The Bishop of Edinburgh in making the presentation spoke in most eulogistic terms of the brilliant services rendered to the Cathedral by Mr. Collinson during his long tenure of the post of organist—a period of twenty-five years.

Miss Helen and Mr. Peter Macgregor gave their annual violin and pianoforte recital on the 18th ult., presenting as chief novelty César Franck's Duet Sonata in A major, which had not before been heard here. It was beautifully rendered and well received, as indeed was all the programme.

The first of Professor Niecks's Four Historical Concerts took place in the University Music-Class Room on the 18th ult., and took the form of a masterly rendering, by Messrs. Arthur Dace and Francis Gibson, of original pianoforte duets, dating from the second half of the 18th century to the present day, interspersed with songs composed by Jensen, artistically rendered by Miss Marion Richardson.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. August Hyllested, the recently-appointed principal professor of pianoforte at the Athenæum School of Music, gave a very successful recital on the 3rd ult. Mr. Hyllested, who studied under Liszt, has achieved distinction as a solo pianist on the Continent and in America, and his initial performance in this city fully justified his high reputation. His programme included somewhat stereotyped pieces by Bach, Beethoven, Schumann, Chopin and Liszt, and in the Chopin numbers Mr. Hyllested was probably at his best. Mrs. Hyllested's fine singing of songs by Gluck, Schumann and Brahms added greatly to the evening's enjoyment. A most enjoyable concert was given on the 12th ult. by Madame Clara Butt and Mr. Kennerley Rumford, assisted by some first-rate instrumental soloists. In addition to many well-known items, the programme included some vocal novelties, the best of which was Mr. W. H. Squire's duet 'The Harbour Lights.'

Under the careful direction of Mr. J. K. Findlay, the choir of St. John's United Free Church performed Handel's 'Samson' on the 18th ult. Although lacking somewhat in volume of tone, the choruses were sung with commendable accuracy and steadiness, and the solo music received adequate interpretation from the Misses Dixon and Dykes and Messrs. Adams and Bain. A small string band, ably supplemented by Mr. Thomas Berry at the organ, gave the accompaniments very effectively.

### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first of the series of chamber concerts, under the direction of Miss Rosalind Ellicott and Miss Isabel Hirschfeld, for the present season was held in the Guildhall, Gloucester, on October 29. The artists were: Miss Hirschfeld (pianoforte), Mr. Fredericksen (violin), and Mr. J. E. R. League (violinello). The programme included a Pianoforte Trio in D by Miss Ellicott, which was well received. Miss Mildred Jones made a good impression with her songs, while Mr. Fredericksen and Miss Hirschfeld played admirably Grieg's Sonata in F for pianoforte and violin.

Mr. Riseley's famous Royal Bristol Orpheus Society sustained the whole of the programme at a concert given in Stroud, on October 29, in aid of the funds of the local hospital. A very representative selection of part-songs was given with all the taste and finish for which the Bristol Orpheus has gained a deserved reputation. Mr. Riseley conducted, and the concert was in every respect an artistic success.

Mr. Joseph Bennett presided at the annual meeting of the Gloucester Choral Society, and gave a resumé of the provincial festivals. He promised to make himself responsible as President of the Society for the last concert, and also to deliver a lecture (with musical illustrations) on Hector Berlioz on the day of that musician's centenary. Berlioz's 'Childhood of Christ' has been decided upon for performance at the second of the Society's concerts to be held in December.

Mr. Franklin Higgs, in recognition of his forty years' continuous service in the cause of Music in Gloucester, has been made the recipient of many handsome presentations. Mr. Higgs's father was one of the founders of the Gloucester Choral Society, and he himself has been one of its longest and most active supporters.

A general meeting of the stewards of next year's Gloucester Musical Festival was held on the 14th ult., over which the Dean of Gloucester presided, when it was decided to perform Dr. Elgar's 'The Apostles,' and also that Sir Hubert Parry and Mr. A. Herbert Brewer should be requested to write new works for the Festival.

The concert of the Cheltenham Philharmonic Society has had to be postponed until January 28, in consequence of the new Town Hall not being ready at an earlier date.

The first concert this season of the Cheltenham Musical Festival Society was held in that town on the 17th ult. The first part of Haydn's 'Creation' and Rossini's 'Stabat Mater' were adequately performed. The soloists were Miss Estella Linden, Miss Marguerite Gell, Mr. Philip Newbury, and Mr. Charles Knowles. A capital band was led by Messrs. E. G. Woodward and F. Mann, and Mr. J. A. Matthews conducted.

The Tewkesbury Philharmonic Society has decided to give Smart's 'Bride of Dunkerron' at its forthcoming concert.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A melancholy interest attached to the concert of the Orchestral Society which took place on October 24, in that it was the occasion when the late Mr. A. E. Rodewald (whose lamented death is referred to in another column) made his last public appearance as director of the distinguished Society of which he was the founder. The programme included Wagner's 'Faust' Overture; Dvorák's Symphony in G (Op. 88); the 'Good Friday Music' from 'Parsifal'; and the 'Casse Noisette' Suite of Tchaikovsky. Mr. Plunket Greene was the vocalist, and the audience one of the largest and most enthusiastic in the history of the Orchestral Society. I may say that up to the present no information is forthcoming concerning the future direction of the organization, but Dr. Richter is to conduct a Rodewald Memorial Concert in the Philharmonic Hall on the 5th inst.

The first Società Armonica concert of the season was given on the 4th ult. in St. George's Hall. Spirited

performances of the Overtures to 'The Flying Dutchman,' 'Tannhäuser,' and 'Die Meistersinger' were given, and the Misses McCullagh and Mr. Frederick Austin vocally contributed to the programme.

On the 10th ult. the third of the Philharmonic Society's concerts was given, when the long-anticipated performance of Saint-Saëns's 'Samson and Delilah' took place, with Miss Muriel Foster, Mr. Ben Davies, Mr. Andrew Black, Mr. David Hughes, Mr. T. J. Jones, Mr. Thomas Barlow, and Mr. Fred Owen as solo vocalists. The chorus on this occasion sang with more than their usual care and precision.

Mr. Alfred Ross, one of the most cultivated violinists in this district, played with all his usual skill at St. George's Hall on the 1st ult. The Methodist Choral Union distinguished itself on the 3rd ult. with an exceptionally fine performance of 'Elijah,' with Madame Sadler-Fogg, Miss Maud Turner, Mr. Charles Saunders, and Mr. Fowler Burton as principals. Mr. John Lawson gave a successful concert in the Small Concert Room, St. George's Hall, on the 3rd ult., when the orchestra, under the concert-giver's able direction played a Larghetto of Elgar, the Overture to 'Figaro,' and that to Marschner's 'Hans Heiling.'

Mr. Reginald Goss Custard gave an organ recital on the splendid new instrument in St. Saviour's Church on the 19th ult., and we have had a visit from Kubelik.

## MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Hallé concerts have opened this year with somewhat unusual insistence on the purely instrumental side of music. Throughout the first four concerts the human voice was never once heard, the only soloists having been Miss Evelyn Suart, Mr. Kreisler, and Mr. Frederic Lamond. It happened, too, that among the orchestral selections there was nothing of the kind that is popular with the greater public, except the 'Symphonie Pathétique,' given at the second concert. Such austere indifference to popular tastes did not pass without unfavourable comment. After the fourth purely instrumental concert, which was given under circumstances of peculiar depression—on the day of Mr. Rodewald's funeral—and received by the public with more definite coldness than any other Hallé concert in recent years, the murmurs of discontent became much more generally audible. Fortunately, however, at the fifth concert there was absolutely nothing with which any serious fault could be found. Elgar's 'Dream of Gerontius' was given for the second time and drew one of the most enormous and enthusiastic audiences ever seen in the Free Trade Hall. Nor was there any serious disappointment in connection with the performance. Slightly defective attack in the Demon Choruses, and slight loss of intonation on the part of the semi-chorus in the latter part—strange to say, not in the early parts, which gave so much trouble at Sheffield—were almost the only unsatisfactory points upon which the vigilant adjudicator could seize. Mr. John Coates, Miss Muriel Foster, and Mr. Andrew Black all nobly justified the choice of soloists, and the instrumentalists gave unflinching response to the conductor's indications.

Notwithstanding the lack of public enthusiasm, there were a good many points of artistic excellence and great musical interest in the earlier concerts. The 'Harold' Symphony was given with extraordinary mellowness and picturesque power at the first, Mr. Speelman once more proving the best possible exponent of the characteristic viola obbligato; at the second the Orchestra gave one of the very best recent examples of their quality in the 'Leonora, No. 2,' and once more did full justice to the virility and fine balance of Dr. Richter's interpretation in the great Tchaikovsky Symphony. At the third, Mr. Kreisler gave a most masterly rendering of the solo part in Brahms's Violin Concerto, his cadenza being by a long way the best ever heard here, and at the fourth, the E flat Concerto by Liszt was played by Mr. Lamond and the Orchestra with more repose and more plastic power—

by which I mean due prominence of those lines which ought to be prominent and due subordination of the less important—than ever before here.

The first two Gentlemen's Concerts have indicated that the committee is at present suffering from too great a sense of responsibility as representing the oldest concert institution in the kingdom. Their minds have been running on the obsolete and the obsolescent, and the concerts have been less interesting than usual. The best features were the 'Oberon' Overture and the singing of Miss Agnes Nicholls, who gave the beautiful Micaela air with the same success as at Leeds two years ago. The acoustics of the new Midland Hall proved to be deplorable in orchestral and choral music. On the last day of October Mr. Brand Lane gave his first concert of the season with the Philharmonic Choir, whose madrigal-singing showed improvement in delicacy and good tone when not singing *forte*, and a long array of London stars. His 'Elijah' performance a fortnight later again packed the Free Trade Hall with an imposing mass of humanity. The soloists were Madame Albani, Mr. Santley, Mr. Ben Davies, and a young local singer (pupil of Mr. Lane) named Dora May, who made a fairly successful début as the contralto soloist, showing more self-possession than most novices, and doing generally well, but for a certain harshness in one part of the register—D to F nearest middle C.

As yet there has been only one concert of the Brodsky Quartet, but that one, which was held on the 4th ult., was interesting both for the masterly rendering of Quartets by Haydn and Schubert, each in D minor, the latter being the most popular of all the Schubert Quartets, with the 'Death and the Maiden' variations, and for the first opportunity in Manchester of hearing Mr. Arthur Friedheim, the new professor of the pianoforte at the Royal Manchester College. In association with Dr. Brodsky and Mr. Fuchs, Mr. Friedheim gave a sound and level-headed performance of Beethoven's B flat Trio—the later one, of course (Op. 97). The same Quartet by Schubert was played again on the following Saturday at the first Schiller concert by the Verbrugghen Quartet, in whose rendering there was plenty of technical power, but too much display and not enough repose. With Mr. Isidore Cohn at the pianoforte, Mr. Verbrugghen gave at the same concert an enjoyable rendering of the 'Rondo Brillante' by Schubert,—formerly very popular, latterly rather neglected—and Mr. Kenneth Carne Ross (baritone) sang effectively in songs by Alessandro Scarlatti, Elgar, Reynaldo Hahn and others. The concert ended with a fearful and wonderful Septet by Saint-Saëns for pianoforte, trumpet, two violins, viola, violoncello and double-bass, which is at least curious as the most extreme case of incongruous styles and incongruous tone-values ever yet offered as a serious contribution to musical art. An interesting pianoforte and vocal recital was given on the 14th ult., in the course of which several vocal pieces and one instrumental, by Graham Peel, were introduced, giving an impression of a young composer with a pretty but as yet small talent.

The performance by the Preston Choral Society on the 4th ult. of Sullivan's 'Golden Legend' and Elgar's 'Coronation Ode' was interesting as showing the progress made by the Society under the conductorship of Dr. Coward, of Sheffield, appointed rather more than a year ago. The excellent work done by the Southport Orchestral Society, conducted by Mr. R. H. Aldridge, was exemplified on the 20th ult., when an orchestra containing about sixty-five per cent. of amateur and thirty-five per cent. of professional talent gave an enjoyable rendering of Dvorák's 'New World' Symphony, Weber's 'Oberon' Overture, Liszt's Rhapsody, No. 2—nearly identical with the No. 12 of the Pianoforte Series—and other pieces, the audience being very large and enthusiastic.

The Guildhall School of Music has instituted an examination for the diploma of Licentiatehip which will be open to all who choose to enter. The first examination will be held in January next. All particulars may be obtained on application to the Secretary of the School.

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## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the Newcastle and Gateshead Choral Union, the Queen's Hall Orchestra gave a concert on the 18th ult., at which Tchaikovsky's 'Symphonie Pathétique' and 'Casse-Noisette' Suite, and Richard Strauss's 'Don Juan' tone-poem were performed, the last-mentioned for the first time in Newcastle-on-Tyne. Kubelik played to a rather small audience, and M. de Pachmann delighted the members of the Chamber Music Society with his matchless renderings of Chopin.

Mr. McConnell Wood, a local teacher of singing, has lectured on 'The Songs and Ballads of Schubert and Loewe,' and Mr. N. Kilburn delivered an erudite and interesting paper on 'The Chamber Works of Brahms, Dvorák and Richard Strauss.'

The Middlesbrough Musical Union announces 'The Creation' and Dvorák's 'Spectre's Bride' for two of its three forthcoming concerts, and for the other the somewhat novel but commendable idea of a programme chiefly consisting of unaccompanied part-songs and interspersed with performances by the Willy Hess Quartet.

## MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The winter musical season in the district was commenced by the annual concert given in aid of the Railway Guards Universal Friendly Society on October 22, which attracted a considerable audience. The vocalists were Mesdames Amy Sherwin and Kirkby Lunn, and Messrs. Charles Saunders and H. Lane Wilson, and Mr. Dettmar Dressel performed some solos on the violin.

The Saturday organ recitals and popular concerts organized under the auspices of the Corporation, and produced under the direction of Dr. Bunnett, have been resumed, and while they are contributing greatly to the raising of musical taste in Norwich, they attract an audience of not far short of a thousand in number weekly.

A concert was given by the City Police on the 17th ult., which attracted a very large audience. The programme was well selected and above the average of usual 'miscellaneous' concerts.

The committee of the Norfolk and Norwich Musical Festival announces two concerts, one on the 3rd inst. and the other in March, under the conductorship of Dr. A. H. Maun. At the first the programme will consist exclusively of a 'Handel' selection, including excerpts from 'Acis and Galatea,' 'Judas Maccabæus,' 'Samson,' and other oratorios and operas. At the second concert Brahms's 'Requiem' will be given.

The Norwich Philharmonic Society is also in full rehearsal for its three concerts, at the first of which, to be held in the month of December, Mr. Plunket Greene, Miss Gertrude Peppercorn (pianoforte), Mr. Dettmar Dressel (violin), and Mr. Bertie Withers (violinello) will appear.

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Since the commencement of the season Nottingham has had the opportunity of hearing Kubelik and Madame Clara Butt, as well as Dr. Richter's Orchestra. The last-named has some claim to special notice, in that Miss Cantelo was on that occasion (the 6th ult.) heard in the solo part of Schumann's Pianoforte Concerto, a performance which those who heard are not likely to forget. At the same performance the Berlioz Centenary was answerable for the inclusion of the 'Carnaval Romain' Overture.

On the 10th ult. Madame Marie Fromm gave her first concert of the season, when she was supported by M. Max Mossel (violin) and Dr. Theo Lierhammer (vocalist). The concert-giver was heard to advantage in Schumann's 'Carnaval,' in addition to pieces by Henselt,

Jensen and Saint-Saëns. The declamatory rendering of songs by Dr. Lierhammer was a splendid addition to a very attractive programme. The new organ built by Messrs. Musson and Compton of this city for Emmanuel Church was opened on the 12th ult. by Mr. Haydon Hare, of Great Yarmouth.

The Long Eaton Orchestral Society gave its first performance, with Mr. Robert Radford as vocalist, on the 3rd ult.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two important musical developments have taken place during the past month. The first is the establishment of a representative and influentially supported Society devoted to the cultivation of chamber music. The Sheffield Chamber Music Society is the outcome of a movement started a few months ago to provide local lovers of chamber music with opportunities for the hearing of the best of that class of music performed by the leading players. The scheme of the season consists of six concerts, and among the instrumental parties engaged are those led by Mr. Kruse, Dr. Brodsky and Mr. Josef Holbrooke. At three of the concerts the programmes will be performed by local musicians. The membership of the Society, numbering 150 music-lovers, was speedily filled up, and the first concert was given on the 10th ult. The Kruse Quartet (Messrs. Kruse, Haydn Inwards, Alfred Hobday and Percy Such) gave a fine performance of Brahms's C minor Quartet (Op. 51), and that by Beethoven in B flat (Op. 18, No. 6). Professor Kruse played the *Adagio* from Spohr's Ninth Violin Concerto, and Mr. Percy Such contributed two movements from Boccherini's Sixth Sonata to the accompaniment of Mr. J. A. Rodgers.

The other event alluded to is the acceptance on behalf of the Sheffield University committee of an offer made by Mr. Charles Manners to provide a festival week of high-class opera for bare expenses, the proceeds to be devoted to the University building fund. The Moody-Manners Company has been giving a successful series of performances here, and the offer arose in consequence of some suggestions in a local newspaper respecting the company's repertoire during that visit. The proposal is being warmly taken up in the city. The forces of the two largest of Mr. Manners' touring companies will be combined, and Wagnerian operas will figure prominently in the scheme.

The month's music has included several excellent performances by suburban choral societies. On the 8th ult., at Heeley, the Society connected with Ann's Road Church gave a creditable rendering of 'Judas Maccabæus,' under Mr. Maurice Tomlinson's direction; and on the following evening the Walkley Musical Society performed 'The Creation' in a successful manner under Mr. H. Brown. Haydn's popular work was also given on the 22nd ult. at Oxford Street Chapel, Sheffield, conducted by Mr. Joseph Kaye.

The Doncaster Musical Society had a full programme for its first concert which took place in the Corn Exchange on the 12th ult. Elgar's 'King Olaf' and Coleridge-Taylor's 'Meg Blane' afforded the large and well-trained chorus of the Society scope for effective display, and rarely have Mr. T. Brameld's enthusiastic choralists been heard to better advantage than in these two exacting works. The soloists were Miss Helen Jaxon, Mr. Charles Saunders, and Mr. Herbert Brown.

The 'Dream of Gerontius' was performed by the Sheffield Musical Union on the 17th ult. in the Albert Hall with the greatest possible success. Every seat was sold prior to the concert, the liveliest interest being manifested in this the Society's most ambitious venture. The experiment of limiting the orchestra almost entirely to the city's resources was tried, and the Sheffield Orchestra played the difficult accompaniments creditably. The soloists were Miss Muriel Foster, Mr. Charles Saunders and Mr. Joseph Lycett. The first- and last-named sang with great beauty of tone and the correct devotional fervour. Mr. Saunders was indisposed and therefore sang under trying conditions.



Everything paled, however, before the superb singing of Dr. Coward's 350 choristers. The imposing 'Praise to the Holiest' created a never-fading impression, and in the beautiful 'Be merciful, be gracious' and the closing scene the choral-singing was a marvel of expression and finish. The Demons' Chorus was vividly coloured and dramatic in the extreme. The Orchestra opened the concert with a delightful performance of Schubert's 'Unfinished' Symphony. Dr. Coward conducted, Mr. W. S. Jessop and Mr. J. H. Parkes acting as organist and leader respectively.

Among the musical doings of the month were an orchestral concert given by the newly-formed violin classes in connection with St. Matthew's Schools, at which a juvenile orchestra, numbering fifty, played Mozart's Symphony in G; a lecture at University College on 'Henry Purcell' by Dr. Coward, with musical illustrations; a successful festival of Sunday School children at Attercliffe, where some excellent singing was done by a choir of 100 voices under the direction of Mr. L. Chadwick.

Notice of the concert announced to be given on November 26 by the re-organized Sheffield Choral Union must be deferred till next month.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

#### LEEDS.

So far as the number of concerts affords any criterion, Leeds has shown a remarkable activity during the past month, for I find I have no fewer than ten concerts—most of which deserve at least a brief mention—to record. First of all, the Leeds Musical Union, which cultivates concerted music for male voices, gave a concert on October 26, the programme of which included a glee by Mr. Bernard Johnson, the Society's conductor, a musicianly and melodious setting of Cowley's 'Awake, my lyre,' distinguished by part-writing of more than common excellence. On the following day the first of the Messrs. Haddock's Musical Evenings deserves mention for the very successful production of H. Lane Wilson's charming cycle of Old English melodies entitled 'Flora's Holiday,' which was sung with piquancy and expression by Miss Evangeline Florence, Miss G. Lonsdale, Messrs. Hast and Denham Price. On October 28 an event of real importance occurred in the admirable performance by the Leeds Philharmonic Society of Parry's 'War and Peace,' in which the soloists were Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. W. Green and Mr. Ivor Foster. For breadth, warmth of feeling, and bigness of style the work seemed to me—sympathetically given as it was under the composer's direction—to be among his most successful compositions, and made a really deep impression. Sir Hubert also conducted his Symphonic Variations, and Sir Charles Stanford the first Act of Schumann's 'Genoveva,' which, since the chances of hearing it on the stage are so rare, one cannot but welcome in the concert-room.

The following evening the English Ladies' Orchestral Society, under Mr. J. S. Liddle, gave a successful concert at Leeds. They included in a generally interesting programme Max Bruch's E flat Symphony (Op. 28) and Parry's genial 'Lady Radnor's Suite,' which the composer conducted.—A concert on the 3rd ult. by a newly-formed Ladies' Caledonian Vocal Society deserves a word of mention. The conductor, Mr. E. P. Stead, has got together a small, but very capable, chorus, whose only drawback is that it is too distinctively Yorkshire to do full justice to the linguistic peculiarities of Scottish Song.—On the 4th ult. the Leeds Choral Union, under Mr. Alfred Benton, distinguished itself by an exceedingly smart performance of the whole of Coleridge-Taylor's 'Hiawatha' trilogy. Miss Agnes Nicholls, Mr. Webster Millar and Mr. Charles Tree were the soloists, and the chorus sang with great point and vigour, albeit Mr. Benton was happier in suggesting brightness than in his treatment of the tender episodes.—

The interest of the first Municipal Orchestra's concert, which I mentioned a month ago, was fully sustained at the second concert on the 7th ult., when Mr. William Wallace appeared to conduct a couple of his compositions, one a cycle of 'Four Sea-Songs,' ably sung by Mr. Dan Billington, but owing not a little of their effectiveness to the careful playing of the picturesque orchestral accompaniment. The other was a capital piece of musical humour, a setting of Bon Gaultier's 'Massacre of the Macpherson' for male-voice choir (that of the Leeds Musical Union) and orchestra. The burlesque character of the music, full of comical and appropriate plagiarisms, is in exact keeping with the amusing verse, and, in spite of a rather spiritless performance, was very effective. Another novelty was a set of three very pretty dances for orchestra, entitled 'Faerie Suite,' by Mr. Bernard Johnson. Mr. Fricker conducted Schubert's 'Unfinished' Symphony and other pieces with marked ability, and the concert was exceedingly enjoyable.—On the 10th ult., Miss Clara Winder, a young Leeds soprano, gave her first concert, and made a good impression by her agreeable singing.—At the second concert of the Philharmonic and Subscription series on the 17th ult., Mr. H. J. Wood and the Queen's Hall Orchestra made their first appearance at Leeds, and excited great interest and enthusiasm by their brilliant performance of a programme of which the most important feature was Tchaikovsky's Fifth Symphony. Richard Strauss's 'Sturmlied' was sung with admirable refinement by the Philharmonic chorus, which did justice to its rhythmic subtleties and nuances of expression.

#### BRADFORD.

On October 30 the Bradford season may be said to have been begun by the first of the Subscription series of concerts. Dr. Richter conducted a brilliant performance of Berlioz's 'Harold in Italy,' but the feature of the concert which will linger longest in one's memory was the superb playing of Beethoven's Violin Concerto by Mr. Kreisler, who made a triumphant début in the West Riding on this occasion. In this and in Tartini's 'Trillo del diavolo' he showed himself to be a great interpreter as well as a brilliant virtuoso, while his musicianship was, in addition, displayed in the admirable cadenzas which he has written for these works. Like D'Albert on the pianoforte, he made one forget the executant and think only of Beethoven, which is surely praise as high as can be bestowed on an interpretative artist. On the following day the Permanent Orchestra began its operations for the season with a programme of which its most noteworthy feature was Mackenzie's Scottish Concerto, and of this only two movements were played. The soloist was Miss Ethel Bird, a careful player, if not yet a very forceful one. Mr. Allen Gill conducted. On the 9th ult. Miss Marie Lummert, assisted by Mr. Ellenberger, (violin), and Mr. Carl Henrich (pianoforte), gave a vocal recital, her programme showing the breadth and excellence of her taste no less than her musicianship. On the 10th ult. the Old Choral Society, under Mr. J. W. Fitton, gave an interesting performance of Gluck's 'Orpheus,' with Miss G. Lonsdale in the chief rôle, and Miss Ada Beecroft and Miss Bradbury in the other parts. In Beethoven's Choral Fantasia the solo part was efficiently played by Mr. E. J. Pickles.

#### OTHER YORKSHIRE TOWNS.

At Halifax the Choral Society gave, on the 13th ult., with the help of the Hallé Orchestra under Dr. Richter, a most interesting concert of choral and orchestral music. Under the former head came Brahms's 'Song of Destiny,' and Stanford's 'Revenge,' both sung with great technical refinement and accuracy, if leaving room for some little criticism on the score of lack of sufficient dramatic expression. Schumann's First Symphony and Tchaikovsky's delightful Suite for Strings were the most important orchestral compositions.—The Halifax Orchestral Society on the 19th ult. gave a programme including Haydn's Symphony in E flat (No. 3), Weber's Concertstück, and the 'Francis Juges' Overture of Berlioz. Miss Senior was the vocalist, and Mr. H. van Dyk was both solo pianist and conductor.

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and deserves congratulation on the advance made of late by his orchestra, which is chiefly amateur in its composition.

The Wakefield chamber concerts, which are managed by a local amateur, Miss A. C. Clarkson, of Alverthorpe Hall, were resumed on the 11th ult., when the excellent Brodsky Quartet Party played Volkmann's C minor Quartet, and joined Miss Fanny Davies in a brilliant performance of Schumann's popular Pianoforte Quintet.

At Harrogate the indefatigable Messrs. Haddock gave, on the 2nd ult., a 'festival,' consisting of a couple of orchestral concerts, conducted by Mr. Edgar Haddock. Mr. Willibald Richter's highly-artistic playing of Saint-Saëns's Pianoforte Concerto in G minor and of Liszt's Rhapsody for Pianoforte and Orchestra was one of the happiest features of the event, and another was the artistic singing of Madame Siviter. Raff's 'Leonore' Symphony and Schubert's 'Unfinished' were played carefully and with expression under Mr. Haddock's energetic beat.

## Miscellaneous.

The annual dinner of the Musical Association was held at the Holborn Restaurant on the 10th ult., the President, Sir Hubert Parry, Bart., in the chair. Excellent speeches were made by the President, Sir Alexander Mackenzie (who announced his intention of joining the Association), Sir Frederick Bridge, Dr. W. H. Cummings (who proposed the health of Sir August Manns, to which the new Knight responded in felicitous terms), Mr. Otto Goldschmidt, and Mr. Clifford B. Edgar, Mayor of Richmond and the worthy Treasurer of the Association. The capable artists associated in the musical selections at this Musical Association feast were Miss Phyllis Lett, a Scholar of the Royal College of Music; Mr. John Thomas, the King's Harpist; Mr. W. Silverwood, and Miss Deborah Ries (pianoforte); while the Alexandra Part-Singers, by their acceptable renderings of male-voice part-music, added to the enjoyment of a very pleasant and successful function.

On the 7th ult. the choir and orchestra of the Goldsmiths' Institute, New Cross, gave their first concert of the season, when they performed Claudius H. Coudery's cantata 'Christ's entry into Jerusalem,' and Spohr's oratorio 'The Last Judgment.' Mr. Coudery's work in its then form was performed some years ago at the Royal Academy of Music, but since that time he has practically re-modelled and to some extent re-written his work, so that this was in reality a first performance of the cantata in its present shape. The choruses are all vocal and effective, and the simple chorale forms a large portion of several of these numbers. The orchestral scoring is effective and the solos are melodious and grateful for the vocalists. The principals were Madame Josephine Simon, Miss Florence Bulleid, Mr. James Gawthrop, and Mr. Daniel Price. Mr. C. J. Smith was at the organ and Dr. C. J. Frost, the head of the music section, conducted. At the close of the work Mr. Coudery was called for and received quite an ovation.

The Berks, Bucks, and Oxon Competitive Musical Festival, of which Princess Christian is President, is being vigorously promoted. Two meetings in furtherance of its commendable aims have recently been held—the first, at Oxford, on the 3rd ult., the second, at Reading, on the 17th ult. At the former meeting Sir Hubert Parry, Professor of Music at the University, presided, and speeches in support of the Festival were delivered by Sir Hubert, Dr. C. H. Lloyd, Mr. W. H. Hadow, and Dr. McNaught. At Reading the chair was taken by Sir Walter Parratt, and among the other speakers were Miss Wakefield, the Rev. Dr. W. Russell, Vice-Principal of Brasenose College, Oxford, and Miss Cecilia Hill, the enthusiastic founder of the Festival and its organizing Honorary Secretary. Miss Cecilia Hill's address is The Cedar House, Salt Hill, Slough.

Preliminary examinations for thirteen free open scholarships at the Royal College of Music will be held on January 27, 1904, in various local centres throughout the United Kingdom. The scholarships to be competed for are as follow:—Composition, one; singing, three; pianoforte, one; organ, one; violin, two; violoncello, one; in addition to four scholarships to be competed for among performers on the flute, clarinet, bassoon, horn, and harp. The scholarships are open to all classes of His Majesty's subjects within the ages stated in the particulars issued to applicants. They entitle the holders to free musical education at the College, and are as a rule tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of entry may be obtained from the Registrar, Royal College of Music, Prince Consort Road, South Kensington, London.

Music has played no unimportant part in Mr. Charles Fry's Costume Recitals given last month at the Royalty Theatre. In 'Julius Cæsar,' for instance, a special and appropriate feature was an ancient song (believed by Mr. Abdy Williams and other experts to be authentic) known as Pindar's 'Pythian Ode,' and composed 474 B.C. This was sung to the accompaniment of a guitar, as most nearly representing a lyre, played by Mr. F. A. Cramer. The incidental music at the Series was played by Messrs. Edward G. Croager and W. F. Croager.

The Dulwich Philharmonic Society opened its eighth season on October 31 at the Crystal Palace by a performance of Sullivan's 'Martyr of Antioch.' The soloists were Miss Lilian Coomber, Miss Bertha Salter, Mr. John Probert, and Mr. Frederick H. Gould. The band and chorus of 320 performers acquitted themselves well, and the general rendering of Sullivan's beautiful cantata was completely satisfactory. It was preceded by a selection from the same composer's incidental music to the Masque in 'The Merchant of Venice.' The organist was Mr. Walter W. Hedgcock, and Mr. Arthur Fagge was at his usual post as conductor.

The song competition promoted by the Barns-Phillips chamber concerts brought forth no fewer than 407 entries. This outpouring of creativeness must have taxed the patience of the judges—Mr. Coleridge-Taylor, Mr. Plunket Greene and Mr. Charles Phillips—who awarded the prize of five guineas to Dr. Ernest Walker, organist of Balliol College, Oxford; the 'highly-recommended' were Messrs. Percy Godfrey, Charles Carter, E. Beck-Slinn, G. von Holst and Miss Margaret Royds.

The pianoforte manufacturing firm of C. Bechstein has recently concluded the first fifty years of its existence. In accordance with the principles of the Firm, this Jubilee was celebrated quietly and without fuss. Since the foundation of the Bechstein house upwards of 64,200 pianofortes have passed through its factories, at which some 800 hands are employed in preparing the annual output of 4,500 instruments. In London the Bechstein Hall, where 300 concerts are given year in and year out, is well and favourably known.

A testimonial concert to Mr. Robert Newman is to be given by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, on Wednesday evening the 2nd inst., at Queen's Hall. The programme contains some of the most popular compositions in the Orchestra's repertoire, and the occasion is one that should attract a large audience for the benefit of Mr. Newman.

Mr. Edgar F. Jacques delivered an interesting lecture on 'The Music of India' at the London Institution on the 5th ult. On the 10th ult. Dr. Aubrey lectured on 'National and Patriotic Songs.' Miss Aubrey was the solo vocalist on the occasion; part-songs were rendered by a quartet choir, and Dr. Leonard Fowles was at the pianoforte.

The West End Hampstead Choral Society is one of the latest suburban organizations that has sprung into existence. The conductor is Mr. H. C. Colles, organist of Emmanuel Church, under whose guidance the new Society may be expected to flourish abundantly.

Messrs. Rudall, Carte and Co. have issued their 'Professional Pocket Book, or daily and hourly engagement Diary for 1904.' This useful and almost indispensable publication needs no commendation to professional musicians.

Sullivan's delightful 'Tempest' music has been an attractive feature at the recent representations of Shakespeare's play at the Royal Court Theatre. Miss Dorothy Firmin, as *Ariel*, sang 'Where the bee sucks' with peculiar charm.

Mr. John Francis Barnett has completed the full score of his Mass in C, a work written on a large scale and intended for concert performances.

The Rt. Hon. Herbert J. Gladstone, M.P., has been elected President of the Western Madrigal Society, vice Mr. Alexander K. Hitchens, retired.

The death took place suddenly on the 12th ult. of Mr. James William Standen, who for many years did valued work for the Royal Society of Musicians.

As we go to press we hear, with regret, of the death of Mr. Julian Marshall, which took place on the 21st ult. at 13, Belsize Avenue, N.W.

## Foreign Notes.

### ARNHEIM.

A musical festival was held here on October 17 and 18 under the direction of Martin S. Heuckeroth. Among other works performed were Bach's 'God the Lord is a sun and shield,' Handel's 'Ode to St. Cecilia,' Beethoven's 'Choral' Symphony, Mahler's Third Symphony, and, by way of novelty, Jan van Gilse's 'Sulamith' for soli, chorus, and orchestra.

### BERLIN.

Professor Siemering's Haydn-Mozart-Beethoven monument to be erected near the Gold Fish Pond in the Thiergarten is to be unveiled next May.

### BRUNSWICK.

History repeats itself. On October 25, 1853, Berlioz gave a concert in this city at which a rising artist, Joseph Joachim, made his appearance as soloist. On the fiftieth anniversary of that day, the Hofcapelle gave a concert the programme of which consisted principally of Berlioz's music, and Professor Joachim, the veteran violinist, was invited, and was of course received with boundless enthusiasm.

### BRUSSELS.

The Belgian Prix de Rome has been won by Albert Dupuis, aged twenty-four, composer of the opera 'Hans Michel.' The prize is worth £800. Dupuis is at present engaged on an opera entitled 'Ducasse,' which will be produced this winter at La Monnaie.

### COLOGNE.

Two choral works were produced for the first time at the first Gürzenich concert: 'Damajanti' (scenes from the Indian poem of that name) by Max Bruch, and 'Das hohe Lied' (The Song of Songs) by Enrico Bossi.

### DARMSTADT.

A festival concert was recently given by the Musical Society in honour of Willem de Haan, who has been its conductor for twenty-five years. The programme included his choral ballad 'Arpa,' and Dr. Elgar's 'Dream of Gerontius' with the solo vocalists Mesdames Else Bengel and Minna Obsner, and Messrs. Oscar Noë and Alexander Heinemann.

### HEIDELBERG.

A three-days' Festival (October 24-26) was held in the new Town Hall under the direction of Dr. Wolfrum. On the first day the programme commenced with Bach's Organ Fugue in E flat, performed by Dr. Wolfrum on the new and powerful organ, and it included among other works Liszt's 'Dante' Symphony and Richard Strauss's 'Tod und Verklärung.' The second concert was devoted to chamber music. The Petri Quartet from Dresden played quartets by Mozart and Beethoven, and Dr. Wolfrum and Professor Julius Butts from Düsseldorf performed Rheinberger's transcription for two pianofortes of Bach's 'Goldberg' Variations. Of other works may be mentioned Dr. Wolfrum's 'Festmusik zur Zentenarfeier der Universität Heidelberg'; Bruckner's Ninth Symphony in D minor, but without the 'Te Deum' as finale, with Richard Strauss as conductor; and that composer's new work 'Taillefer' for soli, chorus and orchestra.

### HELSINGFORS.

Madame Aino Ackté-Renvall, who is a native of this city, and who has distinguished herself at the Paris Opera for several years, gave the first concert of the winter season. Giovanni Sgambati gave a concert in which he appeared as composer, conductor and pianist. The programme included his Symphony in D and his Pianoforte Concerto.

### MILAN.

The international jury (Messrs. Massenet, Hamerik, Breton, Humperdinck, Alea, Blockx, Campanini, and Galli) has selected the three works to be performed at the Lyric Theatre of this city, after which one of the composers will be declared the winner of the prize offered by the well-known publisher Sonzogno. The names are Franco da Venezia, professor of the Turin Liceo; Gabriel Dupont, of Paris; and Lorenzo Filiasi, of Naples; and their operas, 'Domino azzurro,' 'La Cabrera,' and 'Manuel Menendez' respectively. It is interesting to note that the jury refused to take into consideration operas, however good the music, if they were not based on a good libretto, and *vice versa*.

### MUNICH.

After Wagner, Mozart. It seems as if the order ought to be reversed; as if after the imposing music-dramas of the former the operas of the latter would sound thin and possibly old-fashioned. The musical public here seems to be somewhat of this opinion, for we learn that the Mozart cycle consisting of 'Figaro,' 'Don Juan,' 'Così fan tutte,' and 'The Magic Flute,' which a week after the close of the Wagner cycle at the Prinzregenten Theatre took place at the Residenz Theatre, was not well attended, and moreover that the small audiences consisted principally of foreigners. And yet such an opportunity of hearing these operas is practically unique. Wagner worked on larger lines and made use of a larger orchestra, but the man is to be pitied who cannot appreciate the greatness of Mozart because the means he used were simpler.—Since the death of Hermann Zumpe various surmises have been made as to his successor. The matter has now been settled: Felix Mottl, who has long been honourably connected with the Carlsruhe Theatre, has been appointed chief Capellmeister, and he will enter upon his duties next summer at the Prince Regent Wagner Cycle. Mottl, who was stage conductor at the production of the 'Ring' at Bayreuth in 1876, has specially distinguished himself as a Wagner conductor at Carlsruhe, but he also proved himself a zealous partisan of Berlioz; he not only gave the first complete performance on any stage of 'Les Troyens' (Part I., 'La Prise de Troie,' and Part II., 'Les Troyens à Carthage'), in the year 1890, but in 1893 a Berlioz cycle at which the French master's three works for the stage were produced.

### PARIS.

M. Camille Chevillard announces his plans for his coming season of concerts. He will give less Wagner, whose works he considers more suitable for the stage than for the concert-room, and the statement below shows that the opportunities of hearing Wagner's music-dramas in this city are neither few nor far between. M. Chevillard

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intends to cultivate Liszt, and will show his enthusiasm for Mozart by performing five of his symphonies in chronological order. The young French School: de Breville, Busser, Erlanger, Debussy, &c., also Strauss, will figure on his programmes. He also announces a novelty, a Symphony by Vincent d'Indy, the composer's first attempt in that important branch of the art.

In 1861 the Parisians would not tolerate 'Tannhäuser': they hooted and hissed, so that after three stormy performances Wagner withdrew his work. Forty years later—i.e., during the year 1901, forty-four evenings were devoted to the German master, and in 1902, fifty-four out of 224 performances, 'Siegfried,' new to Paris, being given nineteen times. *Tempora mutantur, et nos mutamur in illis!* It is, however, only just to say that the verdict of 1861 was not purely on musical grounds.

Haydn's 'Seasons' will be performed at the series of Conservatoire Concerts which commenced on the 22nd ult. The entire work has not been given in this city for forty-three years. On the 6th and again on the 13th inst. Berlioz's 'Romeo et Juliette' will be performed.

Massenet's 'Hérodiade' was performed at the Gaité (Théâtre Lyrique) on October 21. The work was actually produced at the Monnaie, Brussels, as far back as 1881 (December 19). It was given in Paris at the Théâtre-Italien in 1884 (with Madame Fidès Devriès, the two de Reszke's, and M. Maurel). After that, however, the composer made important changes, so that the work has been practically heard here for the first time. The cast included Mdle. Calvé (*Salomé*), Mdle. Pacary (*Hérodiade*), M. Renaud (*Hérode*), and M. Jérôme (*Jean-le-Baptiste*). The work, given under the direction of M. Luigini, achieved a brilliant success, and seems likely to have a long run.—'La Flamenca,' musical drama in four acts, libretto by MM. Henri Cain and Eugène and Edouard Adenis, music by M. Lucien Lambert, was produced at the same house ten days later. The scene of action is Havannah, and the period, the Insurrection of 1897.

## STUTTGART.

A monument to Franz Liszt has just been unveiled in the Royal Park of this city. The ceremony was to have taken place on October 22, the 92nd anniversary of the birth of the great pianist, but the event was postponed until October 28. The monument, the work of the sculptor Adolf Fremd, displays the head of Liszt in Carrara marble; on the pedestal is represented in relief Orpheus in pensive mood playing on his lyre. The idea of erecting such a monument originated with the court pianist Frau Johanna Klinckfuss, a former pupil of the master, and in order to carry it out she herself contributed towards the expense, the remainder being raised by concerts which she gave with the assistance of other artists. The ceremony of the unveiling was followed in the evening by a stage performance of the 'Legend of St Elizabeth,' under the direction of Herr Pöhlig. Among the distinguished guests who took part in the festivities were Frau Hofrath Klinckfuss and her family, also Frau Geh. Rath Thode and Siegfried Wagner, granddaughter and grandson of Liszt.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

BOLTON.—The Philharmonic Society opened its season on the 11th ult. at the Victoria Hall with a miscellaneous programme including good performances of Haydn's Symphony No. 7, in C, and the Gavotte from 'Mignon' (Ambroise Thomas). The part-songs 'Waterlilies' (Sachs) and 'My love dwelt' (Elgar) and the last-named composer's 'Scenes from the Bavarian Highlands' were sung by the choir with admirable effect. Miss Edith Robinson gave a successful interpretation of Beethoven's Violin Concerto, and the vocalist was Miss Lillie Wormald. Mr. C. Risegari was a skilful conductor.

DARLSTON.—The Choral Society, conducted by Mr. T. Johnson, performed the 'Messiah' on the 12th ult. The band and chorus numbered 150, and the solo vocalists

were Madame Siviter, Miss Lakin, Mr. J. Whitehouse and Mr. W. J. Ineson. Mr. C. W. Perkins presided at the organ.

DUNEDIN (N.Z.).—The Choral Society, conducted by Mr. Jesse Timson, gave a performance of Costa's 'Naaman,' with full orchestra and chorus, at His Majesty's Theatre on September 4. The solo vocalists were Miss Anita Moss, Mrs. Evans, and Messrs. Bone, Slater, and Thomson.

HANLEY.—The North Staffordshire District Choral Society opened its season on the 19th ult. in the Victoria Hall with Mendelssohn's 'Walpurgis Night' and Bach's cantata 'Sleepers, wake' as the salient features of the programme. The singing of the choir in these works was altogether admirable, displaying fine tone and intelligence, the enunciation being particularly clear. The orchestration, however, lost much of its effect by the substitution of a pianoforte and American organ, although the performers, Miss E. R. Taylor, Mr. Hind, and Mr. W. Sherratt, were fully efficient. The solo parts were in the capable hands of Miss Agnes Nicholls, Mr. Lloyd Chandos, and Mr. Dan Price. Mr. James Whewall, who conducted, deserves much credit for his excellent training of the choir.

INVERCARGILL (N.Z.).—The Musical Union gave a concert in Zealandia Hall on October 9, when the chief feature of the programme was Sterndale Bennett's 'May Queen,' the solo parts in which were undertaken by Miss Amy Murphy, Mrs. Drummond, Mr. A. S. Cookson and Mr. Porteous. The choir sang throughout with much spirit and were also successful in some unaccompanied part-songs, which included 'Phyllis' and 'Music when soft voices die,' by Sir Hubert Parry, and the orchestra was specially effective in the Pageant music in the cantata. Mr. Charles Gray was an able conductor.

NAILSWORTH.—Mendelssohn's 'St. Paul' was performed in Shortwood Chapel on the 12th ult. with a chorus of about eighty and a small orchestra supported by the organ (Mr. H. W. Antill). The solos were well rendered by Miss Tabram, Miss N. Tabram, Mr. D. P. Rice, and Mr. P. N. Edmonds. Mr. W. Antill conducted with care.

SMETHWICK.—The Choral and Orchestral Society gave a successful rendering of Cowen's 'The Rose Maiden' in the Town Hall on the 9th ult. Madame Aston, Miss Elsie Millard, Mr. W. Whitehouse and Mr. J. E. Matthews were the principal vocalists, and the band and chorus (numbering 90) were conducted by Mr. W. J. Peters.

SOUTHPORT.—A complimentary concert was given to Mr. J. C. Clarke, Conductor of the Vocal Union, at the Cambridge Hall on the 21st ult. The Union, which is a male choir of sixty voices and has been successful in numerous competitions, sang its most recent contest pieces, and the solo artists who assisted were Miss Edina Thraves, Mr. Ernest Lunt, Mr. J. C. Clarke, Miss Hilda Jenks (violin) and Mr. Edward de Jong (flute).

## Answers to Correspondents.

S. F.—(1) Yes. Weber was included in Mr. Joseph Bennett's sketches 'The Great Composers, sketched by themselves,' which appeared in THE MUSICAL TIMES—see the issue of October, 1877. (2) An English version, by J. Falgrave Simpson, of Baron Weber's Life of his father (the composer), was published in 1865, but the two volumes are out of print and can only be procured at a second-hand bookseller's. (3) See the chapter on 'Weber' in Sir Hubert Parry's 'Studies of Great Composers' (Routledge).

HARMONY.—(1) Begin with Stainer's Harmony Primer, and then go on to Bridge and Sawyer's 'A Course of Harmony.' (2) Two hours' pianoforte practice a day is hardly sufficient, but by close concentration during that time you may accomplish much. Many thanks for your kind words of appreciation.

R. L. S. B.—For particulars concerning Dr. Arne's songs 'Rule, Britannia' and 'Where the bee sucks,' see *THE MUSICAL TIMES* of April, 1900 (p. 228), and January, 1896 (p. 18), respectively. It is more than probable that Handel was acquainted with the strains of Arne. He had a remarkably retentive memory. There is a story to the effect that during a stormy crossing of the Channel, an English sailor was singing 'Rule, Britannia, Britannia rule the waves' when a *mal-de-mer* Frenchman remarked to him, 'I wish zat Britannia would rule de vaves straight!'

J. B. J.—Dr. H. J. Gauntlett and his wife are buried in Kensal Green Cemetery. The most complete 'Life' of Dr. Gauntlett is the article on him in 'The Dictionary of National Biography'; the references to authorities at the end of that article will be found useful.

ORGAN.—For a brief programme annotation of Lemmens's organ piece 'The Storm,' see Dr. A. L. Peace's 'Programme Notes.' Your own imagination may amplify it if need be. In a concert-room its performance is often received with thunderous applause.

DOUBTFUL.—You ask 'Which is the most scarce in the profession of ténors, contraltos, or basses?' and 'of which voice of the three has the greater scope for success?' We give it up.

D. T.—The best biography of Tschaiikovsky in the English language is by Mrs. Newmarch. Enquire of the publisher, Mr. Grant Richards, Leicester Square, whether the book is out of print or not.

D. M. C.—The pianoforte pieces you enumerate are hardly up to the technical standard required for the examination you mention.

T. W.—A Life of the Rev. Dr. J. B. Dykes was written by the Rev. J. T. Fowler in 1897, and published by Mr. John Murray.

W. W. J.—The 'History' of the young lady you mention is quite unknown to us, as is also the Polka named after her; but we do know a part-song entitled 'Phyllis died her tresses black.' You doubtless treasure her photograph.

D. S.—Yes. Messrs. John Broadwood and Sons, Ltd., obtained the 'Grand Prix' at the Paris Exhibition of 1900, the highest possible award for pianofortes.

H. D.—Johann Strauss, junr., 'The Waltz King,' died at Vienna, June 3 or 4, 1899.

## CONTENTS.

	Page
The Charterhouse ( <i>Illustrated</i> )	777
Berlioziana	785
Vincent Novello ( <i>Illustrated</i> )	787
Occasional Notes ( <i>with Portrait</i> )	790
Alfred Edward Rowdell ( <i>with Portrait</i> )	794
Church and Organ Music	795
Where the 'Messiah' was first performed ( <i>Illustrated</i> )	798
Obituary	800
Reviews	800
The Principles of Vowel Pronunciation	807
'Hiawatha' in the Court of Chancery	807
London Concerts	808
Music in America	810
" Vienna	811
" Belfast	811
" Birmingham	812
" Bristol	812
" Dublin	812
" Edinburgh	813
" Glasgow	813
" Gloucester and District	813
" Liverpool and District	813
" Manchester and District	814
" Newcastle and District	815
" Norwich and District	815
" Nottingham and District	815
" Sheffield and District	815
" Yorkshire	816
Miscellaneous	817
Foreign Notes	818
Country and Colonial News	819
Answers to Correspondents	819
Four-part Song—"O were my love yon lilac fair."	H. M. Higgs 803

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| * 7. Jesu, hail, ... ..                        | J. Stainer.      |
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| * 9. Sleep, holy Babe ... ..                   | Dykes.           |
| * 10. Good King Wenceslas ... ..               | Traditional.     |
| * 11. When I view the Mother ... ..            | J. Barnby.       |
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| * 13. On the Birthday of the Lord... ..        | Dykes.           |
| * 14. What Child is this? ... ..               | Old English.     |
| * 15. Glorious, beauteous, golden-bright... .. | Maria Tiddeman.  |
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| * 17. A Child this day is born } rd. ... ..    | Traditional.     |
| * 18. Carol for Christmas Eve ... ..           | Ouseley.         |
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| * 26. The Incarnation ... ..                   | Traditional. |
| * 27. Christmas Day ... ..                     | J. Stainer.  |
| * 28. The Cherry-Tree Carol ... ..             | Traditional. |
| * 29. God's dear Son ... ..                    | Traditional. |
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| * 33. A Babe Song of the Blessed Virgin ... .. | J. Barnby.   |
| * 34. Christmas Song ... ..                    | Dykes.       |
| * 35. Jacob's Ladder ... ..                    | Traditional. |
| * 36. The Story of the Shepherd ... ..         | J. Barnby.   |
| * 37. The Wassail Song ... ..                  | Traditional. |
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| * 39. Dives and Lazarus ... ..                 | Traditional. |
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| 73. Gabriel's message.                          | 79. Royal day that chastes gloom.    |
| 74. Christ was born on Christmas Day.           | 80. O'er the hill and o'er the vale. |
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| 97. Sleep, Holy Babe ... ..                | J. T. Field.   |
| 98. Now dies in David's City ... ..        | J. Swire.      |
| 99. There dwelt in Old Judea ... ..        | R. Jackson.    |
| 100. Good people, give ear ... ..          | J. Swire.      |
| 101. Carol for Christmas Day ... ..        | J. T. Field.   |
| 102. Ye stars of night ... ..              | J. Swire.      |
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- |   |
|---|
| * 105. Shepherds! shake off your drowsy sleep.    |
| 106. Come, shepherds, come! shake off your sleep. |
| 107. Now sing we all full sweetly.                |
| 108. The good men all of Chastres.                |
| 109. Whence comes this rush of wings afar?        |
| { Come with us, sweet flowers, and worship, } rd. |
| { Infant so gentle, so pure, and so sweet! }      |
| 110. O Night, peaceful and blest!                 |
| 111. Of the Father's love begotten.               |
| 112. We saw a light shine out afar.               |
| 113. Christmas hath made an end.                  |
| 114. Now farewell, good Christmas.                |

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| 116. Hail! Christmas Bells.            | 119. Glad hymns, with one accord.        |
| 117. { O'er her Child the } rd.        | 120. Outside the city gates.             |
| { Virgin weeps. }                      | 121. On Asia Minor's sunny shore         |
| { The stars are bright. }              | * 122. Across the desert sands at night. |
| 118. On this day was born.             |  |
| Complete, 6d. Words only, 1d.          |  |
| PART II. (Old French Melodies).        |  |
| 123. The Shepherds glad.               | 127. Round the Virgin gently             |
| 124. Merrily ring the Christmas bells. | sleeping.                                |
| 125. The aumbresadows.                 | 128. The Circumcision.                   |
| 126. Poising bright on golden wing.    | 129. In the golden lands afar.           |
|  | 130. A Legend of the Flight.             |
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STAINER, JOHN } Arranged for Men's Voices.  
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- |   |                   |
|---|-------------------|
| 131. A Virgin unspotted ... ..            | Traditional.      |
| 132. The Manger Throne ... ..             | C. Stegall.       |
| 133. Sleep, Holy Babe ... ..              | Dykes.            |
| 134. Good Christian men, rejoice ... ..   | Old German.       |
| 135. 'Twas in the winter cold ... ..      | J. Barnby.        |
| 136. Good King Wenceslas ... ..           | Helmors's Carols. |
| 137. Come! ye lofty ... ..                | Elvey.            |
| 138. God rest you merry, gentlemen ... .. | Traditional.      |
| 139. Listen, Lordings ... ..              | Ouseley.          |

NOVELLO'S CHRISTMAS CAROLS—*continued.*

140. The First Nowell ... ..	Traditional.
141. When Christ was born ... ..	Arthur H. Brown.
142. Jesu, hail! O God most holy ... ..	J. Stainer.
143. The seven joys of Mary ... ..	Traditional.
144. What Child is this? ... ..	Old English.
145. The Waits' Song (The moon shines bright) ... ..	Traditional.
146. The Virgin and Child ... ..	C. Stegall.
147. The Holly and Ivy ... ..	Old French.
148. The Lord at first ... ..	Traditional.
149. The Incarnation ... ..	Traditional.
150. The Cherry-Tree Carol ... ..	Traditional.
151. A Cradle-song of the Blessed Virgin ... ..	J. Barnby.
152. Jacob's Ladder ... ..	Traditional.
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156. Good Christian men, rejoice. { The Boar's Head } 14d.	
157. Christmas hath made an end. { Carol. }	
158. God rest you merry. { The seven joys of Mary. }	
159. The First Nowell. { Hark! how sweetly the bells. }	
160. A Virgin unspotted. { The Holly and the Ivy. }	
161. The Wassail Song. { }	

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166. Good King Wenceslas. { The moon shone } 14d.	
167. I hear along our street. { bright. }	
168. Brightly shone the Eastern star. { All you that in this house. }	
169. As Joseph was a-walking. { Clearly in the East it shone. }	
170. Hark! what mean those holy voices. { Shepherds at the } 14d.	
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172. While Shepherds watched. { These good people. }	
173. God rest you merry, gentlemen. { Nuns in frigid cells. } 14d.	
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175. A little robin. { The Holly and the Ivy. }	
176. As I sat on a sunny bank. { How grand and how } 14d.	
177. Why in tones so sweet and tender. { Hosanna to the living } 14d.	
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184. { In excelsis gloria. }	

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The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . As an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, OCTOBER 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and in "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, OCTOBER 15, 1903.

A masterpiece: an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference invariably conquers those who are eager. Immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, OCTOBER 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause. . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, OCTOBER 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may unhesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubted, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, OCTOBER 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion. . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, OCTOBER 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently to become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous final climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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148	The Strife is o'er	A. W. Marchant	3d.
*72a	This is the day	A. R. Gaul	14d.
211a	Thou art the King	T. Hutchinson	3d.
158	Who is like unto Thee	Ferris Tozer	3d.
172	Witnessing Thy Resurrection	H. Elliot Button	3d.

## ASCENSIONTIDE.

188	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
149	In that day (Open ye the gates)	F. C. Maker	3d.
43	Let not your heart...	G. Gardner	3d.
*107	Sing unto God	F. Bevan	3d.

## WHITSUNTIDE.

17	Come, Thou Holy Spirit...	J. F. Barnett	3d.
64	If I go not away	A. J. Caldicott	3d.
41	If ye love me	W. J. Westbrook	3d.
*100	I will magnify Thee	J. H. Parry	3d.
212a	Our Blessed Redeemer	T. Hutchinson	3d.
181	The Spirit of God	Arthur W. Marchant	3d.
136	When the Day of Pentecost	A. Kempton	3d.

## TRINITY SUNDAY AND TRINITY SEASON.

124a	Almighty God, Who has promised	H. Elliot Button	1d.
124b	Grant to us, Lord	H. Elliot Button	1d.
*7b	Let Thy merciful ears	A. R. Gaul	14d.
22	O God, Who hast prepared	A. R. Gaul	2d.
69	Teach me Thy way	Frank L. Moir	3d.
124c	We humbly beseech Thee	H. Elliot Button	1d.

## ALL SAINTS.

125	How bright those glorious spirits shine	Arthur Page	3d.
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## ALMSGIVING, HOSPITALS, &amp;c.

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49	Blessed is he	Langdon Colborne	3d.
184	Lord of Glory	J. M. Bentley	3d.

## HOLY MATRIMONY.

*97	The Lord bless you	Joseph Barnby	3d.
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## CHILDREN'S SERVICE.

*185	Hosanna be the Children's Song	E. M. Barber	2d.
66	Suffer little children	William Metcalfe	2d.

## DEDICATION OF A CHURCH.

202	Arise, O Lord	F. R. Rickman	3d.
114	Behold, how good	Ferris Tozer	3d.
173	O how amiable	F. C. Maker	3d.
100	O how amiable	Herbert W. Wareing	3d.

## GENERAL.

220	Almighty and merciful God	A. W. Marchant	3d.
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*72	Awake, shine	T. W. Stephenson	3d.
*87	Awake up my glory	W. G. Wood	3d.
159	Behold, God is my salvation	Wm. Smallwood	3d.
114	Behold, how good	Ferris Tozer	3d.
*108	Behold, my servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketelbey	3d.
146	Blessed are they that do His	N. W. Howard McLean	3d.
	Commandments		
209a	Blessed are they that dwell	A. W. Marchant	3d.
*59	Blessed be the Lord	J. Barnby	3d.
*89	Blessed be the Name	F. Rickman	3d.
49	Blessed is he	Langdon Colborne	3d.
184	Blessed is the man	Theodore Distin	3d.
198	Come unto Me, all ye that labour	H. M. Higgs	3d.
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167	Hail to the Lord's Anointed	Arthur W. Marchant	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*197	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.

To the Conductor, A. C. FAULL, Esq., and the Members of the Lisheard Choral Society.

# A SLUMBER SONG

FOUR-PART SONG

THE WORDS WRITTEN BY CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC N. LÖHR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante tranquillo.*  
*mf*

SOPRANO. Wind of night, low and light, Murmur-ing soft - ly nigh, . .

ALTO. Wind of night, low and light, Murmur-ing soft - ly nigh, . .

TENOR. Wind of night, low and light, Murmur-ing soft - ly nigh, . .

BASS. Wind of night, low and light, Murmur-ing soft - ly nigh, . .

*mf*

(For practice only.)

*Andante tranquillo.* ♩ = 52.

Come and go, light and low, Un-der the tran - - quil sky;

Come and go, . . light and low, . . Un-der the tran - quil sky;

Come and go, light and low, Un-der the tran - quil sky;

Come and go, light and low, Un - der the sky;

*cres.*

*pp* Wind of night, low and light, Murmur-ing soft - ly nigh,

*pp* Wind of night, low and light, Murmur-ing soft - ly nigh,

*pp* Wind of night, low and light, Murmur-ing soft - ly nigh,

*pp* Wind of night, low and light, Murmur-ing soft - ly nigh,

*rall.* Come and go, light and low, Un-der the tran - quil sky. . .

*rall.* Come and go, light and low, Un-der the tran - quil sky. . .

*rall.* Come and go, light and low, Un-der the tran - quil sky. . .

*rall.* Come and go, light and low, Un-der the sky. . .

*a tempo.* *mf* I . . to mine, I . . to mine,

*a tempo.* *mf* I . . to mine, I to mine, Sing - ing,

*a tempo.* *mf* I . . to mine, I . . to mine, Sing - ing,

*mf a tempo.* I . . to mine, *cres.* I . . to mine, Sing - ing,

Thou to thine, . . thou to thine, . .

*mf a tempo.* *cres.* *f*

*f* Sing - ing a lul - la - by! . . . *rall. e dim.* Hush thee, O hush thee, *a tempo. dolce.*

sing - - ing lul - la - - by! . . . *rall. e dim.* Hush thee, O hush thee, *a tempo. dolce.*

sing - - ing lul - la - - by! . . . *rall. e dim.* Hush thee, *a tempo.*

Sing - - - ing a lul - la - by! Hush . . . thee, . . . *rall. e dim.* *a tempo.*

hush thee to rest, Fa-deth the day in the gold - en west; Soft-ly the night wind

hush thee to rest, Fa-deth the day in the gold - en west; Soft-ly the night wind

hush, . . . hush thee to rest, hush thee, hush . . . thee, . . . hush thee, hush . . . thee, . . . hush . . . thee, . . .

out on the deep, Sing-eth the qui - et world, . . . the world to *dim.*

out on the deep, Sing - - eth the world, *p* the world to *dim.*

hush . . . thee to rest, the qui - et world to *dim.*

hush . . . thee, . . . hush to rest, the world to *dim.*



*pp*  
 sleep !

*p* sleep ! sing - eth the qui - et world to sleep ! *pp* to sleep !

*pp* sleep ! sing - eth the qui - et world to sleep ! *pp* to sleep !

*pp* sleep ! to sleep !

*pp*

*mf* Waft the day far a - way, Out a - bove the shad - ows throng; Woo the deep

*mf* Waft the day far a - way, Out a - bove the shad - ows throng; Woo the deep

*mf* Waft the day far a - way, Out a - bove the shad - ows throng; Woo the deep

*mf* Waft the day far a - way, Out a - bove the shad - ows throng; Woo the deep

*mf*

*pp* in - to sleep, Whis - per the woods a - mong, Waft the day

*pp* in - to sleep, Whis - per the woods a - mong, Waft the day

*pp* in - to sleep, Whis - per the woods a - mong, Waft the day

*pp* in - to sleep, Whis - per the woods, Waft the day

*cres.* *pp*

far a-way, Out a-bove the shad-ows throng; Woo the deep.

*rall.* in-to sleep, Whisper the woods a-mong. . . *a tempo.* I . . . to mine, *mf*  
*rall.* in-to sleep, Whisper the woods a-mong. . . *a tempo.* I . . . to mine, *mf*  
*rall.* in-to sleep, Whisper the woods a-mong. . . *a tempo.* I . . . to mine, *mf*  
*rall.* in-to sleep, Whisper the woods. . . *mf a tempo.* I . . . to mine,  
 Thou to thine, . . . *mf a tempo.*

*f* I . . . to mine, Sing-ing a lul-la *rall. e dim.*  
*f* I to mine, Sing-ing, sing-ing lul-la *rall. e dim.*  
*f* I . . . to mine, Sing-ing, sing-ing lul-la *rall. e dim.*  
*cres.* thou to thine, Sing-ing a *f* *rall. e dim.*

*a tempo. dolce.*

by! . . . Hush thee, O hush thee, hush thee to rest, Fa-deth the day in the

*a tempo. dolce.*

by! . . . Hush thee, O hush thee, hush thee to rest, Fa-deth the day in the

*a tempo.*

by! . . . Hush thee, hush, . . . hush thee to

*a tempo. p*

lul - la - by! Hush . . . thee, . . . hush . . . thee, hush thee,

*a tempo.*

gold - en west; Soft-ly the night wind out on the deep, Sing-eth the qui - et world,

gold - en west; Soft-ly the night wind out on the deep, Sing - eth the world, . .

rest, Hush thee, hush . . . thee to rest, the

hush . . . thee, hush . . . thee, hush . . . thee, hush to rest,

*dim. pp*

the world to sleep!

*dim. p*

the world to sleep! sing-eth the qui - et world to sleep! to sleep!

*dim. p pp*

qui - et world to sleep! sing-eth the qui - et world to sleep! to sleep!

*dim. pp*

the world to sleep! . . . to sleep!

*dim. pp*

(7)

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## GENERAL—continued.

*185	Hosanna be the Children's Song	...E. M. Barber	2d.
125	How bright those glorious spirits shine	... Arthur Page	3d.
99	I am He that liveth (Festival)	... Oliver King	3d.
*98	I have set God always before me	... Wm. Smallwood	3d.
64	If I go not away	... A. J. Caldicott	3d.
*111	If ye then be risen	... F. Osmond Carr	3d.
149	In that day (Open ye the gates)	... F. C. Maker	3d.
105	In Thee, O Lord	... J. R. Alsop	3d.
222	I will cleanse them	... George S. Aspinall	3d.
142	I will extol Thee	... F. C. Maker	3d.
207a	I will magnify Thee	... A. W. Marchant	3d.
*100	I will magnify Thee	... J. H. Parry	3d.
*36	I will sing unto the Lord	... A. H. Mann	3d.
193	Just as I am...	... Ferris Tozer	3d.
206a	Keep innocence	... J. Baptiste Calkin	3d.
43	Let not your heart	... G. Gardner	3d.
189	Let the wicked forsake his way	... R. M. Harvey	3d.
15	Let them give thanks	... W. J. Westbrook	3d.
110	Like as the hart, O send out Thy Light and Thy Truth...	... C. Lochname	3d.
184	Lord of Glory	... J. M. Bentley	3d.
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150	O give thanks unto the Lord	... B. Luard Selby	3d.
190	O give thanks unto the Lord	... Turle Lee	3d.
22	O God, Who hast prepared	... A. R. Gaul	2d.
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113	Out of the deep have I called	... Hamilton Clarke	3d.
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131	Rejoice ye with Jerusalem	... Arthur Page	3d.
67a	Remember not, Lord	... J. M. Bentley	3d.
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174	Sing we merrily unto God	... C. Harris	3d.
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133	Wherewithal shall a young man	... J. E. Newell	3d.

## HARVEST.

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128	Be joyful in God	... J. C. Bridge	3d.
176	Be strong all ye people	... A. W. Ketelbey	3d.
201	Bring unto the Lord	... Ferris Tozer	3d.
163	Every good gift	... A. W. Ketelbey	3d.
*80	Faithful is our God	... John Francis Barnett	3d.
116	Fear not, O land	... F. C. Maker	3d.
205	Great is our Lord	... Arthur Page	3d.
68	Great is the Lord	... F. N. Lohr	3d.
115	Harvest Hymn	... Turle Lee	3d.
187	If ye walk in My statutes	... F. R. Rickman	3d.
*140	One soweth, another reapeth	... F. C. Maker	3d.
199	O praise God	... Cuthbert Harris	3d.
104	O praise the Lord	... Alfred Redhead	3d.
133	O sing unto God	... Arthur Page	3d.

## HARVEST—continued.

152	O sing unto the Lord	... Ferris Tozer	3d.
104	O sing unto the Lord	... Turle Lee	3d.
223	O sing unto the Lord with thanksgiving	... F. R. Rickman	3d.
44	O worship the Lord	... Michael Watson	3d.
*90	Praise the Lord	... F. C. Maker	3d.
127	Praise the Lord	... Wm. Smallwood	3d.
*20	Praise the Lord, O my soul	... Michael Watson	3d.
103	Praise the Lord, O my soul	... Wm. Smallwood	3d.
*141	Sing, O ye Heav'ns	... W. A. C. Cruickshank	3d.
*78	Sing to the Lord of Harvest	... J. Barnby	3d.
*107	Sing unto God	... F. Bevan	3d.
174	Sing we merrily unto God	... Cuthbert Harris	3d.
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45b	How sweet the moonlight (Trio, C.M.S.)	... J. G. Calcott	2d.
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*96	I dare not ask a kiss (S.A.T.B.)	... Arthur Page	3d.
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*79b	Who killed Cock Robin (S.A.T.B.)	... Michael Watson	3d.

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THOU WILT KEEP HIM IN PERFECT  
PEACE

SHORT ANTHEM (UNACCOMPANIED)

COMPOSED BY

Isaiah xxvi. 3; Psalm cxxxix. 2.

C. L. WILLIAMS.

MUS. BAC. OXON.; LATE ORGANIST OF GLOUCESTER CATHEDRAL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Largo.*

SOPRANO. *pp*  
Thou wilt keep him in per - fect peace, whose mind is

ALTO. *pp*  
Thou wilt keep him in per - fect peace, whose mind is

TENOR. *pp*  
Thou wilt keep him in per - fect peace, whose mind is

BASS. *pp*  
Thou wilt keep him in per - fect peace, whose mind is

ORGAN. *pp*  
♩ = 60.  
*Largo.*

stayed on Thee, . . Thou wilt keep him in per - fect

stayed on Thee, . . Thou wilt keep him in per - fect

stayed on Thee, . . Thou wilt keep him in per - fect

stayed on Thee, . . Thou wilt keep him in per - fect

THOU WILT KEEP HIM IN PERFECT PEACE.

Extra Supplement.

peace, whose mind is stayed on Thee, whose mind is  
peace, whose mind is stayed on Thee, whose mind is  
peace, whose mind is stayed on Thee, whose mind is  
peace, whose mind is stayed on Thee, whose mind is

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "peace, whose mind is stayed on Thee, whose mind is". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

stayed on Thee. . . The dark - ness . . . is no dark - ness with  
stayed on Thee. . . The dark - ness . . . is no dark - ness with  
stayed on Thee. . . The dark - ness . . . is no dark - ness with  
stayed on Thee. . . The dark - ness . . . is no dark - ness with

The second system continues the vocal and piano parts. The lyrics are: "stayed on Thee. . . The dark - ness . . . is no dark - ness with". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *fp* (fortissimo).

Thee, . . but the night is as clear as the day : . . the  
Thee, . . but the night is as clear as the day : . . the  
Thee, . . but the night is as clear as the day : . . the  
Thee, . . but the night is as clear as the day : . . the

The third system concludes the musical score. The lyrics are: "Thee, . . but the night is as clear as the day : . . the". The piano accompaniment features a final, powerful chord marked with *fz* (forzando).

THOU WILT KEEP HIM IN PERFECT PEACE.

Extra Supplement.

dark - ness and light to Thee are both a - like, God is light, . . and in  
dark - ness and light to Thee are both a - like, God is light, . . and in  
dark - ness and light to Thee are both a - like, God is light, . . and in  
dark - ness and light to Thee are both a - like, God is light, . . and in

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are repeated on each staff. The piano accompaniment features a steady bass line and chords in the right hand.

Him is no dark - ness at all; O let my soul live,  
Him is no dark - ness at all; O let my soul live, . . .  
Him is no dark - ness at all; O let my soul live,  
Him is no dark - ness at all: O let my soul live, . . .

This system continues the vocal and piano parts. It includes dynamic markings such as *p* (piano) and *f* (forte). The piano accompaniment has a more active role in the second system, with more frequent chord changes.

and it shall praise Thee, let my soul live, . . and it shall  
and it shall praise Thee, let my soul live, and it shall  
and it shall praise Thee, let my soul live, and it shall  
and it shall praise Thee, praise Thee, and it shall

The final system concludes the piece. It features a crescendo leading to a final chord. The piano accompaniment provides a strong harmonic foundation for the vocal lines.

THOU WILT KEEP HIM IN PERFECT PEACE.

Extra Supplement.

praise Thee, let my soul live, and it shall praise Thee. . .

praise Thee, let my soul live, and it shall praise Thee. . .

praise Thee, let my soul live, and it shall praise Thee. . .

praise Thee, let my soul live, and it shall praise Thee. . .

praise Thee, let my soul live, and it shall praise Thee. . .

lunga.

This system contains five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *ff* (fortissimo) and *lunga.* (lunga).

*pp* *rall.*  
Thou wilt keep him in per - fect peace, whose mind is stayed on Thee.

*pp* *rall.*  
Thou wilt keep him in per - fect peace, whose mind is stayed on Thee.

*pp* *rall.*  
Thou wilt keep him in per - fect peace, whose mind is stayed on Thee.

*pp* *rall.*  
Thou wilt keep him in per - fect peace, whose mind is stayed on Thee.

*pp* *rall.*

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The music is in G major and 4/4 time. Dynamics include *pp* (pianissimo) and *rall.* (rallentando).



## SING YE TO THE LORD

FULL ANTHEM FOR EASTER OR GENERAL USE

COMPOSED BY

C. H. LLOYD.

Isaiah xlv. 21; St. Luke xxiv. 34;  
1 Thessalonians xv. 54; Colossians iii. 1.

LONDON: NOVELLO AND COMPANY, LIMITED: AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.* *f*

Sing ye to the

*f*

Sing ye to the

*f*

Sing ye to the

*f*

Sing ye to the

*Allegro. 72.* *mf* *cres.* *f*

*Ped.*

Lord, for He hath triumph'd glo-ri-ous-ly, sing ye to the Lord, for

Lord, for He hath triumph'd glo-ri-ous-ly, sing ye to the Lord, for

Lord, for He hath tri-umph'd glo-ri-ous-ly, sing ye to the Lord, for He . .

Lord, for He hath tri-umph'd glo-ri-ous-ly, sing ye to the Lord, for

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SING YE TO THE LORD.

He hath triumph'd glo-riously. The Lord is ris'n in-deed, Al-le-lu-ia! Al-le-

He hath triumph'd glo-riously. The Lord is ris'n in-deed, Al-le-lu-ia! Al-le-

hath triumph'd glo-riously. The Lord is ris'n in-deed, Al-le-lu-ia! Al-le-

He hath triumph'd glo-riously. The Lord is ris'n in-deed, Al-le-lu-ia! Al-le-

in-ia! the Lord is ris'n in-deed, Al-le-lu-ia! Al-le-lu-ia! He hath

lu-ia! the Lord is ris'n in-deed, Al-le-lu-ia! Al-le-lu-ia! He hath

lu-ia! the Lord is ris'n in-deed, Al-le-lu-ia! Al-le-lu-ia! He hath

lu-ia! the Lord is ris'n in-deed, Al-le-lu-ia! Al-le-lu-ia! He hath

tri-umph'd, hath tri-umph'd glo-riously, hath tri-umph'd, hath

tri-umph'd glo-riously, hath tri-umph'd glo-riously, hath tri-umph'd, hath

tri-umph'd glo-riously, hath tri-umph'd glo-riously, hath tri-umph'd, hath

tri-umph'd, hath tri-umph'd, hath tri-umph'd glo-riously, hath tri-umph'd, hath

tri - umph'd glo - rious - ly.

tri - umph'd glo - rious - ly.

tri - umph'd glo - rious - ly.

tri - umph'd glo - rious - ly.

Triumphant and glorious.

*mf* Death, Death,

*mf* Death, Death,

*mf* Death, Death,

*mf* Death, Death,

*mf* Death, Death,

*Sw. Reeds.*

*mf*

*f* Death is swal - low'd

*f* Death is swal - low'd up,

*f* Death is swal - low'd up, Death is swal - low'd

*mp* Gt. with *Sw. coupled.* *cres.* *cres.*

SING YE TO THE LORD.

The musical score is arranged in three systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as dynamics (f, ff, cres., sf), articulation (accents), and performance instructions (Reeds., Gt.).

**System 1:**

Vocal parts: *f* Death is swal - low'd up, Death . . . is . . . swal - low'd up in up, *ff* Death is swal - low'd up in . . . Death is swal - low'd up in up, Death . . . is swal - low'd up in

Piano accompaniment: *cres.* *ff*

**System 2:**

Vocal parts: vic - to - ry. *f* Sing ye to the *f* Sing ye to the *f* Sing ye to the *f* Sing ye to the

Piano accompaniment: *Reeds.* *ff Gt.* *f*

**System 3:**

Vocal parts: Lord, for He hath tri-umph'd glo - rious-ly, sing ye to the Lord. *f* Lord, for He hath tri-umph'd glo - rious-ly, sing ye to the Lord, for *f* Lord, for He hath tri-umph'd glo - rious-ly, sing ye to the Lord, for *f* Lord, for He hath tri-umph'd glo - rious-ly, sing ye to the Lord, for

Piano accompaniment: *sf* *sf*



SING YE TO THE LORD

Extra Supplement.

*triquillo.*  
If ye . . then be ris - en with Christ, . .

He hath tri-umph'd glo - rious-ly.

He hath tri-umph'd glo - rious-ly.

He hath tri-umph'd glo - rious-ly. *triquillo.*  
If ye . . then be

*p legato.*

*triquillo.* seek

If ye . . then be ris - en with Christ, . . with Christ, . .

*triquillo.*  
If ye . . then be ris - en with Christ,

ris - en, be ris - en with Christ,

*p* *Voices alone.*

those things . . which are . . a - bove, . . . . . which

seek those things . . which

seek those things . . which

seek those things . . which

seek those things . . which

SING YE TO THE LORD.

*mf*

are a - bove, where Christ sit-teth on the right . . hand of

*mf*

are . . a - bove, where Christ sit-teth on the right hand . . of

*mf*

are . . a - bove, where Christ sit-teth on the right hand of

*mf*

are a - bove, where Christ sit-teth on the right hand of

*p*

Voices alone.

*mf*

God, . . . where Christ . . sit - teth on the right

*mf*

God, . . . where Christ sit - teth on the right

*mf*

God, . . . where Christ . . sit - teth on . . the right

*mf*

God, . . . where Christ sit - teth on the right

*mf*

Voices alone.

*f*

hand . . . of God.

*f*

hand . . . of God.

*f*

hand . . . of God.

*f*

hand . . . of God.

*mf*

*cres.*

3 3

The musical score is written for a vocal ensemble and tuba. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the tuba. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "The Lord is ris'n in - deed,". The tuba part is marked "Tuba Solo." and features a melodic line with a trill-like figure.

The Lord is ris'n in - deed,

The Lord is ris'n in - deed,

*Tuba Solo.*

*f*

- deed, Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

- deed, Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le -

- lu - ia! Al - le - lu - ia! A - men, Al - le -

- lu - ia! Al - le - lu - ia! A - men, Al - le -

- lu - ia! Al - le - lu - ia! A - men, Al - le -

- lu - ia! Al - le - lu - ia! A - men, Al - le -

*Tuba.* *Gt.*

*f* *rall.*

- lu - ia! A - men, Al - le - lu - ia! A - men.

*f* *rall.*

- lu - ia! A - men, Al - le - lu - ia! A - men.

*f* *rall.*

- lu - ia! A - men, Al - le - lu - ia! A - men.

*f* *rall.*

- lu - ia! A - men, Al - le - lu - ia! A - men.

*Tuba.* *Gt. rall.*



## Ave Verum

## MOTET

COMPOSED BY

EDWARD ELGAR.

(Op. 2, No. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Largo. SOPRANI.*  
*p legato.*  
 A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -  
 Je - su, Word of God In - car - nate, Of the Vir - gin Ma - ry

*Largo.*  
*p pp*  
 - ne, Ve - re pas - sum, im - mo - la - tum In cru - ce pro ho - mi - ne.  
 born, On the Cross Thy sa - cred Bod - y For us men with nails was torn.

*dim.*

*SOPRANI.*  
*pp*  
 A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -  
 Je - su, Word of God In - car - nate, Of the Vir - gin Ma - ry

*ALTI.*  
*pp*  
 A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -  
 Je - su, Word of God In - car - nate, Of the Vir - gin Ma - ry

*TENORI.*  
*pp*  
 A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -  
 Je - su, Word of God In - car - nate, Of the Vir - gin Ma - ry

*BASSI.*  
*pp*  
 A - ve ve - rum cor - pus, na - tum Ex Ma - ri - a Vir - gi -  
 Je - su, Word of God In - car - nate, Of the Vir - gin Ma - ry

*Ped.*

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,  
born, On the Cross Thy sa - cred Bod - y For us men with nails was torn.

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,  
born, On the Cross Thy sa - cred Bod - y For us men with nails was torn.

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,  
born, On the Cross Thy sa - cred Bod - y For us men with nails was torn.

ne, Ve - re pas-sum, im - mo - la - tum In cru - ce pro ho - mi - ne,  
born, On the Cross Thy sa - cred Bod - y For us men with nails was torn.

SOPRANI. *cres.*

Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -  
Cleanse us, by the blood and wa - ter Stream-ing from Thy pierc - ed

*cres.*

*senza Ped.*

*f* ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi - ne.  
Side; Feed us with Thy Bod - y bro - ken, Now, and in death's a - go - ny!

*f* *dim.*

*cres.*

*pp* Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -  
 Cleanse us, by the blood and wa - ter Stream - ing from Thy pierc - ed

*cres.*

*pp* Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -  
 Cleanse us, by the blood and wa - ter Stream - ing from Thy pierc - ed

*cres.*

*pp* Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -  
 Cleanse us, by the blood and wa - ter Stream - ing from Thy pierc - ed

*pp* *cres.*

Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - gui -  
 Cleanse us, by the blood and wa - ter Stream - ing from Thy pierc - ed

*pp* *cres.*

Ped.

*f* *rit.*

- ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi -  
 Side; Feed us with Thy Bod - y bro - ken, Now, and in death's a - go -

*f* *rit.*

- ne; E - sto no - bis prae - gu - sta - tum, .. Mor - tis in ex - a - mi -  
 Side; Feed us with Thy Bod - y bro - ken, .. Now, and in death's a - go -

*f* *rit.*

- ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi -  
 Side; Feed us with Thy Bod - y bro - ken, Now, and in death's a - go -

*f* *rit.*

- ne; E - sto no - bis prae - gu - sta - tum, Mor - tis in ex - a - mi -  
 Side; Feed us with Thy Bod - y bro - ken, Now, and in death's a - go -

*f* *rit.*

*Più lento.* *pp*

ne. . . . . O cle - mens, O  
 ny! . . . . . O Je - su, O

*Più lento.* *pp*

ne. . . . . O pi - e, O  
 ny! . . . . . O Je - su, O

*Più lento.* *pp*

ne. . . . . O cle - mens, O  
 ny! . . . . . O Je - su, O

*Più lento.* *pp*

ne. . . . . O pi - e, O  
 ny! . . . . . O Je - su, O

*Più lento.* *pp* *dim.*

*f* *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ. . . . .  
 Je - su, hear us, Son . . of Ma - ry. . . . .

*f* *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ, Ma - ri - - æ.  
 Je - su, hear us, Son . . of Ma - ry, of Ma - ry.

*f* *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ, Ma - ri - - æ.  
 Je - su, hear us, Son . . of Ma - ry, of Ma - ry.

*f* *pp*

dul - cis Je - su, Fi - li Ma - ri - - æ, Ma - ri - - æ.  
 Je - su, hear us, Son . . of Ma - ry, of Ma - ry.



# O THAT MEN WOULD PRAISE THE LORD

## ANTHEM FOR HARVEST

COMPOSED BY

JOHN B. MCEWEN.

Psalm cvii. 8 (Bible Version);  
cxvi. 5, 6; cxlvii. 7, 8.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.* ♩ = 112.

*mf*

**SOPRANO.** *a tempo.*  
O that men would praise the Lord,

**ALTO.** *a tempo.*  
O that men would praise the Lord, . .

**TENOR.** *a tempo.*  
O that men would praise the Lord, . .

**BASS.** *a tempo.*  
O that men would praise the Lord, . .

*rit.* *f a tempo.*

O THAT MEN WOULD PRAISE THE LORD.

Extra Supplement.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with a grand staff (treble and bass clef). The lyrics are: "O that men would praise the Lord, . . . O . . . that men . . . would praise the". The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "Lord . . . for . . . His good - ness, and His", "Lord . . . for His good - ness, and His won - der - ful", "Lord . . . for His good - ness, and His won - der - ful works to the". The piano part continues with the same accompaniment. Dynamic markings include *mf* (mezzo-forte).

Third system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "won - der - ful works, His won - - der - ful works . . . to the chil - dren, the", "works, His won - der - ful works . . . to the chil - dren, the chil -", "and His won - der - ful works, His won - - der - ful works to the", "chil - dren of men, . . . to the chil - dren". The piano part continues with the same accompaniment. Dynamic markings include *mf* (mezzo-forte).

chil - dren of men, O that men would praise the Lord,  
dren of men, O that men would praise the Lord,  
chil - dren of men, O that men would praise, would praise the Lord, O that  
of men, O . . . that men would praise the Lord, O . . .  
O that men would praise the Lord, praise the Lord . . . for His good-ness, praise the  
O that men would praise the Lord, praise  
men would praise, would praise the Lord for . . . His won -  
that men would praise the Lord . . . for . . . His  
Lord . . . for His good-ness, and His won - der - ful works to the chil - dren of men !  
the Lord for His good ness !  
der - ful works, His works to the chil - dren of men !  
good - ness, and His works to . . . the chil - dren of men !  
The musical score is written for voice and piano. It consists of two systems of music. The first system contains the first four staves of the vocal part and the first two staves of the piano accompaniment. The second system contains the next four staves of the vocal part and the next two staves of the piano accompaniment. The piano part features a variety of textures, including arpeggiated figures, block chords, and flowing sixteenth-note passages. Dynamics such as *f*, *cres.*, and *dim. e rit.* are used throughout to shape the music's intensity. The lyrics are printed below the vocal staves, with some words appearing on multiple lines to align with the melody.

O THAT MEN WOULD PRAISE THE LORD.

This musical score is for a hymn titled "O That Men Would Praise the Lord." It is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "O that men would praise the Lord, . . . O . . . that men . . . would praise the Lord . . . for . . . His good - ness, and His Lord . . . for His good - ness, and His won - der - ful Lord . . . for His good - ness, and His won - der - ful works to the won - der - ful works, His won - der - ful works . . . to the chil - dren, the works, His won - der - ful works . . . to the chil - dren, the chil - and His won - der - ful works, His won - der - ful works to the chil - dren of men, . . . to the chil - dren". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score is divided into three systems, each with four vocal staves and a grand staff for piano.

O that men would praise the Lord, . . . O . . . that men . . . would praise the  
O that men would praise the Lord, O that men would praise the  
O that men would praise the Lord, O that men . . . would praise the  
O that men would praise the Lord, O that men . . . would praise the  
Lord . . . for . . . His good - ness, and His  
Lord . . . for His good - ness, and His won - der - ful  
Lord . . . for His good - ness, and His won - der - ful works to the  
won - der - ful works, His won - der - ful works . . . to the chil - dren, the  
works, His won - der - ful works . . . to the chil - dren, the chil -  
and His won - der - ful works, His won - der - ful works to the  
chil - dren of men, . . . to the chil - dren



The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'f' (forte). The score is divided into two systems. The first system contains the first two stanzas of the hymn. The second system contains the third stanza and a concluding phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are printed below the vocal staves.

chil - dren of men, O that men would praise the Lord,  
dren of men, O that men would praise the Lord,  
chil - dren of men, O that men would praise, would praise the Lord, O that  
of men, O . . . that men would praise the Lord, O . . .  
O that men would praise the Lord, praise the Lord . . for His good-ness, praise the  
O that men would praise the Lord, praise  
men would praise, would praise the Lord for . . His won -  
that men would praise the Lord . . for . . His  
Lord . . for His good-ness, and His won - der - ful works to the children of men! . .  
the Lord for . . His good ness! . .  
der - ful works, His works to the chil - dren of men! . .  
good ness, and His works to . . the chil - dren of men! . .

Ó THAT MEN WOULD PRAISE THE LORD.

Extra Supplement

*Lento.* *Soprano Solo.* *con espress.*  
They that sow in tears shall  
*Lento.* *rit.* *con espress.*  $\text{♩} = 63.$   
*p* *pp* *p*  
reap in joy, . . . they . . . shall reap, . . . shall reap . . . in  
joy. He that go - eth forth and . . . weep - eth,  
*pp*  
*f* *p* *dim.*  
bear-ing pre - ciousseed, shall doubtless come . . . a - gain . . . with . . . re - joice -  
*f* *p* *dim.*  
ing, he shall come a - gain, . . . bring - ing his  
*poco rit.* *p a tempo.* *pp* *p a tempo.*

*cres.* *rit.*  
sheaves with him, he shall come a - gain with re - joice - ing.  
*cres.* *rit.* *pp*

*Molto maestoso.*  
FULL BASSES.

*Molto maestoso.* ♩ = 100.  
*f*  
Sing un - to the Lord, . . . sing with thanks - giv-ing, . . .  
*f*

*cres.*  
sing . . praise up - on . . the harp un - to . . . our God, . . .  
*cres.*

*FULL.*  
Sing un - to the Lord, . . . sing with .. thanks - . .  
Sing un - to the Lord, . . .  
Sing un - to the Lord, . . . sing with .. thanks - . .  
*ff*  
Sing un - to the Lord, . . .  
*ff*

giving, sing praise upon the harp, sing  
sing unto the Lord, sing praise upon the harp, sing  
giving, sing praise upon the harp, sing  
sing unto the Lord, sing praise upon the harp, sing

praise upon the harp unto our God.  
praise upon the harp unto our God.  
praise upon the harp unto our God. Who covereth the  
praise upon the harp unto our God.  
*senza Ped.*

Who covereth the heav'n with clouds, Who prepar-eth  
Who covereth the heav'n with  
heav'n with clouds, Who prepar-eth rain for the earth, Who  
Who covereth the heav'n with clouds, Who prepar-eth



rain . . for the earth, Who ma - keth grass to grow up - on the moun - tains.  
clouds, . . Who ma - keth grass to grow up - on the moun - tains.  
ma - keth grass to . . grow, to grow up - on . . the moun - tains.  
rain . . for the earth, Who ma - keth grass to grow up - on the moun - tains.

This system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sing un - to the Lord, . . sing with thanks - giv - ing, . .  
Sing un - to the Lord, . . sing un - to the  
Sing un - to the Lord, . . sing with thanks - giv - ing, . .  
Sing un - to the Lord, . . sing un - to the

*Ped.*

This system continues the vocal and piano parts. It includes a piano pedal marking (*Ped.*) at the end of the system. The piano accompaniment continues with the same rhythmic pattern.

*mf* sing . . praise up - on . . the harp, sing . . praise up - on the harp, the  
*mf* Lord, sing praise up - on the harp, sing praise up - on the harp, the  
*mf* sing praise up - on the harp, sing . . praise up - on the harp, the  
*mf* Lord, sing praise up - on the harp, sing, . . praise up - on the harp, the

This system continues the vocal and piano parts. It includes a mezzo-forte (*mf*) marking at the beginning of the first vocal staff. The piano accompaniment continues with the same rhythmic pattern.

O THAT MEN WOULD PRAISE THE LORD.

Extra Supplement.

harp . . . to God, . . . praise ye the Lord, . . . praise ye the

harp . . . to God, . . . praise ye the Lord, . . . praise ye the

harp . . . to God, . . . praise ye the Lord, . . . praise ye the

harp . . . to God, . . . praise ye the Lord, . . . praise ye the

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are marked with a forte 'f' dynamic. The lyrics are 'harp . . . to God, . . . praise ye the Lord, . . . praise ye the'. The piano accompaniment consists of chords and moving lines in both hands.

Lord, . . . sing . . . un - to . . . the Lord,

Lord, . . . sing . . . un - to, . . . un - to the Lord,

Lord, . . . sing . . . un - to, . . . un - to the Lord,

Lord, . . . sing . . . un - to, . . . un - to the Lord,

The second system continues the vocal and piano parts. The tempo is marked 'Allargando.' above the first vocal staff. The lyrics are 'Lord, . . . sing . . . un - to . . . the Lord,'. The piano accompaniment features sustained chords and moving lines.

praise . . . ye the Lord, praise . . . ye the Lord.

praise . . . ye the Lord, praise . . . ye the Lord.

praise . . . ye the Lord, praise . . . ye the . . . Lord.

praise . . . ye the Lord, praise . . . ye . . . the . . . Lord.

The third system continues the vocal and piano parts. The tempo is marked 'Adagio.' above the first vocal staff. The lyrics are 'praise . . . ye the Lord, praise . . . ye the Lord.'. The piano accompaniment features sustained chords and moving lines.

No. 768.

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## FATHER OF MERCIES, GOD OF LOVE

ANTHEM FOR HARVEST

THE WORDS WRITTEN BY ALICE FLOWERDEW (H. A. &amp; M., No. 388)

THE MUSIC COMPOSED BY THE

REV. E. VINE HALL, M.A.

LATE PRECENTOR OF WORCESTER CATHEDRAL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*  $\text{♩} = 112.$

SOPRANO SOLO.  
*Slower.*  $\text{mf}$

Fa - ther of mer - cies,

*Slower.*  $\text{♩} = 96.$   $p$

God of love, Whose gifts all crea-tures share, whose gifts all crea-tures share, The

roll - ing sea - sons as they move Pro - claim Thy con - stant care, The roll - ing sea - sons

as they move Pro-claim Thy con-stant care, . . pro-claim Thy con-stant care.

FULL. *Faster.*  
SOPRANO.

Fa-ther of mer-cies, God of love, Whose gifts all crea-tures share, The roll-ing sea-sons

ALTO.

Fa-ther of mer-cies, God of love, Whose gifts all crea-tures share, The roll-ing sea-sons

TENOR.

Fa-ther of mer-cies, God of love, Whose gifts all crea-tures share, The roll-ing sea-sons

BASS.

Fa-ther of mer-cies, God of love, Whose gifts all crea-tures share, The roll-ing sea-sons

*Faster.*  $\text{♩} = 112.$

*f*  
*Man. only.* *Ped.*

as they move Pro-claim Thy con-stant care, The roll-ing sea-sons as they move

as they move Pro-claim Thy con-stant care.

as they move Pro-claim Thy con-stant care, pro-

as they move Pro-claim Thy con-stant care,



on

on

1000

BASS SOLO. *Slower.*

FATHER OF MERCIES, GOD OF LOVE.

*mf*

When in the bos - om of the earth The sow - er hid the grain, Thy goodness marked its

*Slower. ♩ = 96.*

se - cret birth, Thy good-ness marked its se - cret birth, And sent the ear - ly rain, and

sent the ear - ly rain, Thy good-ness marked its birth, And sent the ear - ly,

ear - ly rain. *f* Fa - ther of mer - cies, God of love, Whose gifts all creatures share.

*p* *f*

*Animato.*

*FULL. Faster.*

*FULL.*

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

*FULL.*

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

*FULL.*

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

*ff FULL.*

Fa - ther of mer - cies, God of love, Fa - ther of mer - cies, God of love, Whose

*Animato. Faster. ♩ = 112.*

*ff*

gifts, . . whose gifts all crea- tures share.

gifts, . . whose gifts all crea- tures share.

gifts, . . whose gifts all crea- tures share.

gifts, . . whose gifts all crea- tures share.

*p*

QUARTET.  
*Moderato.*

*mf* The spring's sweet influence, Lord, was Thine, The seasons knew Thy call; Thou mad'st the summer

*mf* The spring's sweet influence, Lord, was Thine, The seasons knew Thy call; Thou mad'st the summer

*mf* The spring's sweet influence, Lord, was Thine, The seasons knew Thy call; Thou mad'st the summer

*mf* The spring's sweet influence, Lord, was Thine, The seasons knew Thy call; Thou mad'st the summer

*Moderato.* - 96.

*mf*

without Ped.

*pp* sun to shine, . . The sum-mer dew to fall, the sum-mer dew to fall, the

*pp* sun to shine, . . The sum-mer dew to fall, the sum-mer dew to fall, the

*pp* sun to shine, . . The sum-mer dew to fall, the sum-mer dew to fall, the

*pp* sun to shine, . . The sum-mer dew to fall, the sum-mer dew to fall, the

*pp*

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing four staves for voices and two for piano.

**First System:**

- Vocal Parts:**
  - Soprano: *cres.* sum-mer dew to fall. Thy gifts of mer-cy from a-bove Ma-tured the swelling grain; *mf* And
  - Alto: sum-mer dew to fall. *mf* And
  - Tenor: sum-mer dew to fall. *mf* And
  - Bass: sum-mer dew to fall. *mf* And
- Piano:** Accompaniment for the first system, featuring a *cres.* dynamic and ending with *mf*.

**Second System:**

- Vocal Parts:**
  - Soprano: now the harvest crowns Thy love, And plen-ty fills the plain, and plen-ty fills the
  - Alto: now the harvest crowns Thy love, And plen-ty fills the plain, and plen-ty fills the
  - Tenor: now the harvest crowns Thy love, And plen-ty fills the plain, and plen-ty fills the
  - Bass: And plen-ty fills the plain, and plen-ty fills the plain, *f*
- Piano:** Accompaniment for the second system, featuring a *f* dynamic.

**Third System:**

- Vocal Parts:**
  - Soprano: plain, *p* and plen-ty fills the plain, *cres.* And now the harvest crowns Thy love, *f* And
  - Alto: plain, *p* and plen-ty fills the plain, *cres.* And now the har-vest crowns Thy love, *f* And
  - Tenor: plain, *p* and plen-ty fills the plain, *cres.* And now the har-vest crowns Thy love, *f* And
  - Bass: and plen-ty fills the plain, *p* and plen-ty fills the plain, *f* And
- Piano:** Accompaniment for the third system, featuring a *p* dynamic and ending with *f*.



plen - ty, plen - ty fills the plain.

plen - ty, plen - ty fills the plain.

plen - ty, plen - ty fills the plain.

plen - ty, plen - ty fills the plain.

*pp*

*Ped.*

CHORALE.

*Slow.*

*f*

O .. ne'er may our for - get - ful hearts O'er - look Thy boun - teous

O ne'er may our for - get - ful hearts O'er - look Thy boun - teous

O ne'er may our for - get - ful hearts O'er - look Thy boun - teous

O .. ne'er may our for - get - ful hearts O'er - look Thy boun - teous

*Slow. ♩ = 80.*

*f*

care, But what our Fa - ther's Hand im - parts Still own in praise and prayer.

care, But what our Fa - ther's Hand im - parts Still own in .. praise and prayer.

care, But what our Fa - ther's Hand im - parts Still own in praise and prayer.

care, But what our Fa - ther's Hand im - parts Still own in .. praise and prayer.

*A little faster.*

The God Whom we a - dore,  
The God Whom we a - dore,  
To Fa - ther, Son, and Ho - ly Ghost, The God Whom we a - dore, Be  
To Fa - ther, Son, and Ho - ly Ghost, The God Whom we a - dore, Be

*A little faster.*

And shall be ev - er - more, and shall be  
And shall be ev - er - more, and shall be . .  
glo - ry, as it . . was, is now, And shall be ev - er - more, and shall be  
glo - ry, as it . . was, is now, And shall be ev - er - more, and shall be

*Slow.*

ev - er - more. A - men, A - men, A - men, A - men, A - men.  
ev - er - more. A - men, A - men, A - men, A - men, A - men.  
ev - er - more. A - men, A - men, A - men, A - men, A - men.  
ev - er - more. A - men, A - men, A - men, A - men, A - men.

*Accomp. ad lib.*

No. 901.

WEARY WIND OF THE WEST.—Edward Elgar.

Price 3d.

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COMPOSED FOR THE MORECAMBE MUSICAL FESTIVAL, MAY, 1903.

## WEARY WIND OF THE WEST

FOUR-PART SONG

THE WORDS WRITTEN BY T. E. BROWN \*

THE MUSIC COMPOSED BY

EDWARD ELGAR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato.*  
*molto legato.*

SOPRANO. *p* "Wea - ry wind of the west . . . O - ver the bil - low - y,  
*molto legato.* *poco*

ALTO. *p* "Wea - ry wind of the west, wea - ry wind of the west . . . O - ver the  
*molto legato.* *poco*

TENOR. *p* "Wea - ry wind of the west, wea - ry wind of the west . . . O - ver the  
*molto legato.*

BASS. *p* "Wea - ry wind of the west . . . O - ver the bil - low - y  
*Moderato.* ♩ = 96.

(For practice only.) *p molto legato.*

*dolce.* *cres.* *pp*

bil - low - y sea . . . Come to my heart, and rest! come to my heart! Ah,  
*dolce.* *cres.* *pp*

bil - low - y sea . . . Come to my heart, come to my heart! Ah,  
*dolce.* *cres.* *pp*

bil - low - y sea— Come to my heart, come to my heart! Ah,  
*cres.* *pp*

sea— Come, come to my heart, and rest! Ah,  
*cres.* *pp*

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# WEARY WIND OF THE WEST.

Extra Supplement.

*dim.*  
rest with me! . . . Come from the dis - tance *dim.*

*dim.*  
rest with me! . . . Come from the dis - tance *dim.*, from the

*dim.*  
rest with me! . . . Come from the dis - tance *dim.*, from the

*dim.*  
rest with me! . . . Come from the dis - tance

*dim.* *p*

*molto dim.* *più tranquillo.*  
come from the dis - tance *dim.*, Bear - ing the

*molto dim.* *più tranquillo.*  
dis - tance, come from the dis - tance *dim.*, from the dis - tance *dim.*, . . .

*molto dim.* *più tranquillo.*  
dis - tance, come from the dis - tance *dim.*, from the dis - tance *dim.*, . . .

*molto dim.* *più tranquillo.*  
*dim.*, come from the dis - tance *dim.*, . . .

*più tranquillo.*  
*pp*

*espress.*  
sun's . . last sigh; . . . I hear thee sob - bing, sob - bing for

*espress.*  
Bear - ing, bear - ing the sun's . . last sigh; I hear thee sob -

*espress.*  
Bear - ing, bear - ing the sun's . . last sigh; I hear . . thee sob

*espress.*  
Bear - ing the sun's last sigh; I hear thee sob

*espress.*

# WEARY WIND OF THE WEST.

Extra Supplement.

him Thro' all, thro' all the sky."

- bing, sob-bing for him Thro' all the sky."

- bing, sob-bing for him Thro' all the sky."

- bing for him Thro' all the sky."

*Più mosso, f risoluto.* So the wind came, Pur-pling the mid-dle sea, pur-pling the mid-dle sea, *cres.*

*f risoluto.* So the wind came, Pur-pling the mid-dle sea, pur-pling the mid-dle sea, *cres.*

*f risoluto.* So the wind came, Pur-pling the mid-dle sea, pur-pling the mid-dle sea, *cres.*

*f risoluto.* So the wind came, Pur-pling the mid-dle sea, pur-pling the mid-dle sea, *cres.*

So the wind came, so the wind came, Pur-pling the

*Più mosso, ♩ = 132. f*

*ff* Crisp-ing the rip-ples, the rip-ples of flame— Came un-to me; *p*

*ff* Crisp-ing, crisp-ing the rip-ples of flame— Came un-to me; Came with a *p*

*ff* Crisp-ing the rip-ples, the rip-ples of flame— Came, . . . came . . . with a *p*

mid-dle sea, Crisp-ing the rip-ples of flame— Came

*cres.*  
Came with a rush to the shore,  
*cres.* rush, a rush to the shore, with a rush, . . . Came with a  
*cres.* rush, came with a rush . . . to the shore, . . . Came with a  
*cres.* un - - to me; Came with a rush, Came with a . . .

*f* Came with a bound to the hill, . . . Came with a  
bound to the hill, came with a bound . . . to the hill, with a rush, . . .  
bound, with a bound to the hill, . . . with a bound,  
bound to the hill, Came with a rush to the shore, came with a rush, with a

*fz* bound to the hill, . . . *p* Fell, . . . *dim. rit.* al . . .  
with a bound, *fz* Fell, . . . *p* fell, . . . *dim. rit.* fell, . . .  
came with a bound, *fz* Fell, . . . *p* fell, . . . *dim. rit.* fell, . . .  
bound to the hill, *fz* Fell, . . . *p* fell, . . . *rit.* al . . .  
*fz* . . . *p* . . . *dim.*

*Tempo lmo.* *pp* *dim.*

fell, and died at my feet, . . . fell, . . . and died at my

*pp* *dim.*

fell, and died at my feet, fell, and died at my feet, . . . died at my

*pp* *dim.*

fell, . . . and died at my feet, fell, and died at my feet, fell, and died at my

*pp* *dim.*

. . . . . fell, and died,

*Tempo lmo.* *pp* *dim.*

feet, . . . and died at my feet, . . . fell,— . . . . . Then

*dim.* *ppp* *ten.* *ten.*

feet, . . . and died at my feet, fell,— . . . . . Then

*dim.* *ppp*

feet, . . . and died at my feet, fell,— . . . . . Then

*dim.* *ppp*

fell, and died, fell, . . . and died at my feet, . . . and died,— Then

*Molto tranquillo.*

*dim.* *ppp*

The musical score is written for voice and piano. The vocal part is in a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The score is divided into several systems. The first system has a vocal line and a piano line. The second system has a vocal line and a piano line. The third system has a vocal line and a piano line. The fourth system has a vocal line and a piano line. The fifth system has a vocal line and a piano line. The sixth system has a vocal line and a piano line. The seventh system has a vocal line and a piano line. The eighth system has a vocal line and a piano line. The ninth system has a vocal line and a piano line. The tenth system has a vocal line and a piano line. The eleventh system has a vocal line and a piano line. The twelfth system has a vocal line and a piano line. The thirteenth system has a vocal line and a piano line. The fourteenth system has a vocal line and a piano line. The fifteenth system has a vocal line and a piano line. The sixteenth system has a vocal line and a piano line. The seventeenth system has a vocal line and a piano line. The eighteenth system has a vocal line and a piano line. The nineteenth system has a vocal line and a piano line. The twentieth system has a vocal line and a piano line. The twenty-first system has a vocal line and a piano line. The twenty-second system has a vocal line and a piano line. The twenty-third system has a vocal line and a piano line. The twenty-fourth system has a vocal line and a piano line. The twenty-fifth system has a vocal line and a piano line. The twenty-sixth system has a vocal line and a piano line. The twenty-seventh system has a vocal line and a piano line. The twenty-eighth system has a vocal line and a piano line. The twenty-ninth system has a vocal line and a piano line. The thirtieth system has a vocal line and a piano line. The thirty-first system has a vocal line and a piano line. The thirty-second system has a vocal line and a piano line. The thirty-third system has a vocal line and a piano line. The thirty-fourth system has a vocal line and a piano line. The thirty-fifth system has a vocal line and a piano line. The thirty-sixth system has a vocal line and a piano line. The thirty-seventh system has a vocal line and a piano line. The thirty-eighth system has a vocal line and a piano line. The thirty-ninth system has a vocal line and a piano line. The fortieth system has a vocal line and a piano line. The forty-first system has a vocal line and a piano line. The forty-second system has a vocal line and a piano line. The forty-third system has a vocal line and a piano line. The forty-fourth system has a vocal line and a piano line. The forty-fifth system has a vocal line and a piano line. The forty-sixth system has a vocal line and a piano line. The forty-seventh system has a vocal line and a piano line. The forty-eighth system has a vocal line and a piano line. The forty-ninth system has a vocal line and a piano line. The fiftieth system has a vocal line and a piano line. The fifty-first system has a vocal line and a piano line. The fifty-second system has a vocal line and a piano line. The fifty-third system has a vocal line and a piano line. The fifty-fourth system has a vocal line and a piano line. The fifty-fifth system has a vocal line and a piano line. The fifty-sixth system has a vocal line and a piano line. The fifty-seventh system has a vocal line and a piano line. The fifty-eighth system has a vocal line and a piano line. The fifty-ninth system has a vocal line and a piano line. The sixtieth system has a vocal line and a piano line. The sixty-first system has a vocal line and a piano line. The sixty-second system has a vocal line and a piano line. The sixty-third system has a vocal line and a piano line. The sixty-fourth system has a vocal line and a piano line. The sixty-fifth system has a vocal line and a piano line. The sixty-sixth system has a vocal line and a piano line. The sixty-seventh system has a vocal line and a piano line. The sixty-eighth system has a vocal line and a piano line. The sixty-ninth system has a vocal line and a piano line. The seventieth system has a vocal line and a piano line. The seventy-first system has a vocal line and a piano line. The seventy-second system has a vocal line and a piano line. The seventy-third system has a vocal line and a piano line. The seventy-fourth system has a vocal line and a piano line. The seventy-fifth system has a vocal line and a piano line. The seventy-sixth system has a vocal line and a piano line. The seventy-seventh system has a vocal line and a piano line. The seventy-eighth system has a vocal line and a piano line. The seventy-ninth system has a vocal line and a piano line. The eightieth system has a vocal line and a piano line. The eighty-first system has a vocal line and a piano line. The eighty-second system has a vocal line and a piano line. The eighty-third system has a vocal line and a piano line. The eighty-fourth system has a vocal line and a piano line. The eighty-fifth system has a vocal line and a piano line. The eighty-sixth system has a vocal line and a piano line. The eighty-seventh system has a vocal line and a piano line. The eighty-eighth system has a vocal line and a piano line. The eighty-ninth system has a vocal line and a piano line. The ninetieth system has a vocal line and a piano line. The ninety-first system has a vocal line and a piano line. The ninety-second system has a vocal line and a piano line. The ninety-third system has a vocal line and a piano line. The ninety-fourth system has a vocal line and a piano line. The ninety-fifth system has a vocal line and a piano line. The ninety-sixth system has a vocal line and a piano line. The ninety-seventh system has a vocal line and a piano line. The ninety-eighth system has a vocal line and a piano line. The ninety-ninth system has a vocal line and a piano line. The hundredth system has a vocal line and a piano line.



# WEARY WIND OF THE WEST.

Extra Supplement.

*Lento.*

*dim.* all was still, *ppp* Fell, and died at my  
*dim.* 1st ALTO. all, then all was still, *ppp*  
*dim.* 2nd ALTO. all was still, *ppp*  
*dim.* still, Fell, and died at my *ppp*  
*dim.* all, then all was still, *ppp*  
*dim.* all, then all was still, *ppp*  
*Lento.*  
*dim.* *ppp*

*rall.*  
feet. *rall.*  
then all was still. *rall. ppp*  
then all was still.  
feet— *rall.*  
then all was still.  
then all was still.  
*rall.*  
still.  
*rall.*

# NOVELLO'S PART-SONG BOOK (continued).

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185	The Sailor's Song	3d.
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188	Stars of the summer night	3d.
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193	The Bait (Come, live with me)	3d.
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413	Dainty, fine, sweet nymph	3d.
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No. 895.

NOVELLO'S PART-SONG BOOK.  
(SECOND SERIES.)

Price 4d.

## THE MESSAGE BRINGERS

NOEL SONG FOR S.A.T.B.

THE WORDS WRITTEN BY FRANCES TYRRELL-GILL

THE MUSIC COMPOSED BY

H. WALDO WARNER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante con moto.*

**SOPRANO.** Like some waft . . . of spi - rit

**ALTO.** Lin-lan, ding dong! Like some waft . . . of spi - rit

**TENOR.** Like some waft . . . of spi - rit

**BASS.** Lin-lan, ding dong! Like some waft . . . of spi - rit

*Andante con moto.*

*mf* *p*

*Ped.* *\* Ped.* *\* simile.*

song, Like some

song, Like some

song, Lin - lan, ding dong! Like some

song, Ding dong! Like some

*p* *cres.*

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( 1 )

*con espres.*

waft . . of spi - rit song, Steal - ing

waft . . of spi - rit song, Steal - ing on from

waft . . of spi - rit song, Steal - ing

waft . . of spi - rit song, Steal - ing

*f* *dim.* *p*

on . . from space a - far, 'Neath the

space a - far, from space . . a - - far, . . .

on, steal - ing on from space a - far, . . .

on from space a - far, 'Neath the

*p*



sun - - - set, 'neath . . the star,  
'Neath the sun - - - set, 'neath . . the  
'Neath the sun - set, 'neath the star, Lin - lan,  
sun - - - set, 'neath the star,

*pp* *mf* *cres.*

Trem - - bling slow - - ly o'er . . the  
star, . . . Trem - - bling slow - ly o'er the  
ding dong! Trem - - bling slow - ly o'er the  
Trem - - bling slow - - ly o'er . . the

*mf* *dim.* *p* *cres.* *fz* *dim.* *p*

THE MESSAGE BRINGERS.

Extra Supplement.

*poco rall.* *a tempo.*

hill, . . . . . Float - ing on o'er fields . . and

*poco rall.* *a tempo.*

hill, . . . . . Float - ing on o'er fields . . and

*poco rall.* *a tempo.*

hill, . . . . . Float - ing on o'er fields . . and

*poco rall.* *a tempo.*

hill, . . . . .

*p* *poco rall.* *a tempo.*

*cres.* *mf* *poco animato.*

still Swell - ing full - er, sweet - er, till Lin - lan, ding dong,

*cres.* *mf* *poco animato.*

still Swell - ing full - er, sweet - er, till Lin - lan, ding dong,

*cres.* *mf* *poco animato.*

still Swell - ing full - er, sweet - er, till . . Lin - lau, ding dong,

*mf* *poco animato.*

Lin - lan, ding dong,

*cres.* *mf* *poco animato.*

THE MESSAGE BRINGERS.

Extra Supplement.

lin - lan, ding dong! lin - - lan, . . ding dong! . . .

lin - lan, ding dong! lin - - lan, . . ding dong! . . .

lin - lan, ding dong! lin - - lan, ding . . dong!

lin - lan, ding dong! lin - lan, ding dong! lin -

ding . . . dong! Star - tles

ding . . . dong! . . Lin-lan, ding dong! Star - tles

ding . . . dong! . . Star - tles

- lan, ding dong! Lin-lan, ding dong! Star - tles

from . . their mist of sleep, Ten - der mem - - 'ries ly - ing

from . . their mist of sleep, Ten - - - der

from . . their mist of sleep,

from . . their mist of sleep, Ten - - - der

*f cres.* *p*

This system contains the first four staves of the musical score. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The lyrics are: 'from . . their mist of sleep, Ten - der mem - - 'ries ly - ing', 'from . . their mist of sleep, Ten - - - der', 'from . . their mist of sleep,', and 'from . . their mist of sleep, Ten - - - der'. The piano part begins with a forte crescendo (*f cres.*) and then a piano (*p*) section.

deep, Deep with - in . . . the heart for long, deep with -

mem - - 'ries ly - - - ing deep,

*p>* Lin - - - lan, . . . ding . . .

mem - 'ries ly - - - ing, deep . . with -

This system contains the next four staves of the musical score. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The lyrics are: 'deep, Deep with - in . . . the heart for long, deep with -', 'mem - - 'ries ly - - - ing deep,', '*p>* Lin - - - lan, . . . ding . . .', and 'mem - 'ries ly - - - ing, deep . . with -'. The piano part continues with a piano (*p*) section and then a piano (*pp*) section.



- in the heart for long.

*pp* Deep with - in the heart for long. Ding dong! lin-lan, ding dong!

*pp* dong! Deep with - in the heart for long. Ding dong! lin-lan, ding dong!

- in the heart for long.

*pp*

*pp* Lin - - lan, ding dong!

*p con espress.*

Like some spi - rit touch to wake. For de - part - ed love's own sake,

*p*

Like some spi - - rit touch to wake

*p*

Like some spi - - rit touch to wake,

*p*

*Ped.* \* *Ped.* \* *simile.*

Ding, ding dong! We a -

Ho - lier feel - ings in the heart, Lin - lan, ding dong! We a -

For de - part - ed love's . . own sake, . . We a -

For de - part - ed love's own sake, We a -

*musical notation: Treble and Bass staves with piano accompaniment. Dynamics include *cres.*, *mf*, *dim.*, and *p*.*

- rise, and swift . . de - part, Borne . . up - on thy notes . . a - long, Lin -

- rise, and swift . . de - part, Borne . . up - on thy notes . . a - long, Lin -

- rise, and swift . . de - part, Borne . . up - on thy notes . . a - long, . . Lin -

- rise, and swift . . de - part, Borne . . up - on thy notes . . a - long, Lin -

*musical notation: Treble and Bass staves with piano accompaniment. Dynamics include *f* and *f>*.*

*poco animato.* *cres.* *ff*

- lan, ding dong! lin - lan, ding dong! lin - - lan, . . ding

*poco animato.* *cres.* *ff*

- lan, ding dong! lin - lan, ding dong! lin - - lan, . . ding

*poco animato.* *cres.* *ff*

- lan, ding dong! lin - lan, ding dong! lin - - lan, ding . .

*poco animato.* *cres.* *ff*

- lan, ding dong! lin - lan, ding dong! lin - lan, ding

*poco animato.* *fz* *fz* *fz* *cres.* *ff* *2* *2* *2* *2*

*a tempo.* *poco rall.* *a tempo.*

ding! . . . ding . . . dong!

*a tempo.* *poco rall.* *a tempo.*

ding! . . . ding . . . dong! . . Lin-lan, ding

*a tempo.* *p > poco rall.* *a tempo.*

ding! ding dong! . .

*a tempo.* *p > poco rall.* *a tempo.* *p*

ding! lin - lan, ding - dong! Lin-lan, ding

*a tempo.* *p > poco rall.* *p a tempo.*

*mf*

A - way, a - way . . with wings un - furled,

*mf*

dong! . . A - way, a - way . . with wings un - furled,

*mf*

A - way, a - way . . with wings un - furled, Lin . .

*mf*

dong! . . A - way, a - way . . with wings un - furled,

*cres.*

The first system of the musical score for 'The Message Bringers'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *mf* and *cres.* (crescendo).

*mf*

A - way, a - way . . with wings un -

*mf*

A - way, a - way . . with wings un -

*mf*

- lan, ding dong! . . A - way, a - way . . with wings un -

*mf*

Ding dong! A - way, a - way . . with wings un -

*mf*

The second system of the musical score. It continues the vocal and piano parts. The piano part has a more complex texture with many chords. Dynamics include *mf* and *cres.* (crescendo).

THE MESSAGE BRINGERS.

Extra Supplement.

*p* *con espress.*

- furl'd, We reach the green . . and

- furl'd, We reach the green and old - en world, and

- furl'd, We reach the green and . .

- furl'd, We reach the green and

*pp*

old . . en world, Wa - ter with our

old . . en world, . . . Wa - - ter

old - en, old - en world, . . . Wa . . - ter

old . . en world, Wa - ter with our

*pp*



tears each plot, Plant the

with our tears each plot, . . .

with our tears each plot, Lin - lan, ding dong,

tears each plot, Plant the

*cres.*

sweet for - get - me - not, . . . Make a -

Plant the sweet . . for - get - me - not, . . . Make a -

Plant the sweet . . for - get - me - not, . . . Make a -

sweet for - get - me - not, . . .

*poco rall. a tempo.*

*cres.* *mf*

- tone-ment for . . the past, Turn - ing home - wards at the last! Lin -

*cres.* *mf*

- tone-ment for . . the past, Turn - ing home - wards at the last! Lin -

*cres.* *mf*

- tone-ment for . . the past, Turn - ing home - wards at the last! . . Lin -

*mf*

Lin -

*poco animato.* *cres.* *f* *rall.*

- lan, ding dong! lin - lan, ding dong! lin - - lan, . . ding

*poco animato.* *cres.* *f* *rall.*

- lan, ding dong! lin - lan, ding dong! lin - - lan, . . ding

*poco animato.* *cres.* *f* *rall.*

- lan, ding dong! lin - lan, ding dong! lin - - lan, ding . .

*poco animato.* *cres.* *f* *rall.*

- lan, ding dong! lin - lan, ding dong! lin - lan, ding



fall, . . and sweet re - frain, Tells of heal - ing for all

Rise and fall, and sweet re - -

Lin - - - lan, . . .

Rise and fall, . . and sweet re -

pain ! tells of heal - - ing for all

- frain, Tells of heal - ing for all

ding . . . . . dong ! Tells of heal - ing for all

- frain, . . Tells of heal - - ing for all

The musical score is arranged in two systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "pain! Lin - lan, ding dong! lin - lan," repeated three times. The piano part features a rhythmic melody with accents and dynamic markings like *fz* and *f*. The second system continues the vocal parts with the lyrics "ding, ding dong!" and includes a piano accompaniment with a more complex, flowing melody. Dynamic markings such as *fz*, *p*, *rall.*, *cres.*, *f*, *dim.*, and *p* are used throughout. The score concludes with a final piano accompaniment section.

No. 3  
Bramley  
Stainer, F.  
71. God r  
72. The M  
73. A Vir  
74. Come  
75. The P  
76. Jesu,  
77. Good  
78. Sleep  
79. Good  
80. When  
81. The s  
82. On the  
83. What  
84. Glori  
85. Wake  
86. A Chi  
87. Carol  
88. When  
89. Christ  
90. SEC  
91. Carol  
92. Jesus  
93. The F  
94. The M  
95. The V  
96. The I  
97. Christ  
98. The C  
99. God's  
100. See an  
101. The B  
102. In Be  
103. A Cra  
104. Christ  
105. Jacob  
106. The S  
107. The W  
108. In terr  
109. Dives  
110. From  
111. Carol  
112. The C  
113. TH  
114. What  
115. In the  
116. We th  
117. Emma  
118. New P  
119. A Bab  
120. Come  
121. Let m  
122. The A  
123. The S  
124. Noël!  
125. I sing  
126. Christ  
127. The Cl  
128. Arise  
129. The H  
130. The A  
131. The C  
132. The M  
133. The S  
134. I saw  
135. The  
136. The S  
137. Noël  
138. I sing  
139. Christ  
140. The C  
141. Arise  
142. The F  
143. The A  
144. The C  
145. The M  
146. The S  
147. I saw



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# THE SHEPHERD'S SONG

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5. Come, tune your hearts .. Onseley
6. The First Nowell .. Traditional
7. Jesu, hail .. J. Stainer
8. Good Christian men .. Old German
9. Sleep, holy Babe .. Dykes
10. Good King Wenceslas .. Traditional
11. When I view the Mother .. J. Barnby
12. The seven joys of Mary .. Traditional
13. On the Birthday of the Lord .. Dykes
14. What Child is this? .. Old English
15. Glorious, beautiful .. Maria Tadmert
16. Waken! Christian Children .. S.C. Hamerton
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19. When Christ was born .. A. H. Brown
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26. The Incarnation .. Traditional
27. Christmas Day .. J. Stainer
28. The Cherry-Tree Carol .. Traditional
29. God's dear Son .. Traditional
30. See amid the Winter's snow .. Goss
31. The Babe of Bethlehem .. Traditional
32. In Bethlehem, that noble place .. Onseley
33. A Cradle Song of the Blessed Virgin .. J. Barnby
34. Christmas Song .. Dykes
35. Jacob's Ladder .. Traditional
36. The Story of the Shepherd .. J. Barnby
37. The Wassail Song .. Traditional
38. In terra pax .. Dykes
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63. The Shepherds went .. J. F. Barnett
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THE MESSAGE BRINGERS.

dim. poco rall. a tempo.

dong! . . . . ding . . . . dong!

a tempo. dim. poco rall. a tempo.

dong! . . . . ding . . . . dong! . . Lin-lan, ding

dim. > > poco rall. > a tempo.

a tempo. > dim. > poco rall. a tempo.

dong! ding dong! . .

dong! lin - lan, ding dong! Lin-lan, ding

a tempo. p poco rall. a tempo. p

p cres.

With its strange . . im-mor - tal strain, Rise and

p cres.

dong! With its strange . . im-mor - tal strain,

p cres.

With its strange . . im-mor - tal strain,

p cres.

dong! With its strange . . im-mor - tal strain,

cres. mf

fall, . . . and sweet re - frain, Tells of heal - ing for all

Rise and fall, and sweet re - . . .

Lin - - - lan, . . . . .

Rise and fall, . . . and sweet re - . . .

pain! tells of heal - - ing for all

- frain, Tells of heal - ing for all

ding . . . . . dong! Tells of heal - ing for all

- frain, . . . Tells of heal - - ing for all

pain! . . . Lin-lan, ding dong! lin-lan,  
 pain! Ding dong! lin-lan, ding dong! lin-lan, ding dong! lin-lan,  
 pain! Ding dong! lin-lan, ding dong! lin-lan, ding dong! lin-lan,  
 pain! . . . Lin-lan, ding dong! lin-lan,  
 ding, . . . ding . . . dong!  
 ding, . . . ding . . . dong!  
 ding, . . . ding . . . dong!  
 ding, . . . ding . . . dong!  
 > *cres.* *f* *dim.* *p* *rall.*

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 111. Infant so gentle, so pure, and so sweet! .. .. 1d.

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## The Shepherd's Song.

## CHRISTMAS CAROL.

Words by EDMUND BOLTON  
(England's Helicon, 1600).

Composed by JOHN E. WEST.

*Allegretto non troppo.*

1. Sweet mu-sic, sweet-er far . . Than a - ny song is sweet : . . Sweet  
mu - sic, heavenly rare, . . Mine eyes, O peers, doth greet . . Yon  
gen-tle flocks, whose fleeces, pearled with dew, . . Re - sem - ble heaven, whom  
gold - en drops make bright, Lis - ten, O lis - ten, now, O not to  
you, . . Our pipes make sport to short - en wea - ry night :

Lo, ho  
Within  
The flo  
That w  
Yet fro  
Nor ca  
What t  
The he  
But  
Glor  
And  
Thes  
Ang  
Who

## THE SHEPHERD'S SONG.

*Allegro moderato.*

But voi-ces most di-vine . . . Make bliss-ful har-mo-ny, . . . Voi-

ces that seem to shine, . . . For what else clears the sky? Tunes

can we hear, but not the sing-ers see, The tunes di-vine and

so the sing-ers be. *f a tempo.* *rall. e dim.*

2.  
Lo, how the firmament  
Within an azure fold  
The flock of stars hath pent,  
That we might them behold.  
Yet from their beams proceeded not this light  
Nor can their crystals such reflection give.  
What then doth make the element so bright?  
The heavens are come down on earth to live.  
But hearken to the song,  
Glory to glory's King  
And peace all men among  
These quiristers do sing.  
Angels they are, as also shepherds be  
Whom in our fear we do admire to see.

3.  
Let not amazement blind  
Your souls, said he, annoy;  
To you and all mankind  
My message bringeth joy.  
For lo, the world's great Shepherd now is born,  
A blessed babe, an infant full of power:  
After long night uprisen is the morn,  
Renowning Bethl'em in the Saviour.  
Sprung is the perfect day,  
By prophets seen afar:  
Sprung is the mirthful May,  
Which winter cannot mar.  
In David's city doth his sun appear  
Clouded in flesh, yet, shepherds, sit we here.

# NOVELLO'S CHRISTMAS CAROLS.

111. O night, peaceful and blest!  
112. Of the Father's love begotten.  
113. We saw a light shine out afar.  
114. Christmas hath made an end.  
115. Now farewell, good Christmas.

Complete, 1s. Tonic Sol-fa, 6d. Words only, 1d.

## Martin, G. C. (Harmonised by).—CHRIST- MASTIDE CAROLS. One Penny each.

PART I. (Old Breton Melodies).

116. Hail! Christmas Bells.  
117. { O'er her Child the Virgin weeps. } 1d.  
118. { The stars are bright. }  
119. On this day was born.  
120. Glad hymns, with one accord.  
121. Outside the city gates.  
122. On Asia Minor's sunny shore.  
\*122. Across the desert sands by night.

Complete, 6d. Words only, 1d.

PART II. (Old French Melodies).

123. The Shepherds glad.  
124. Merrily ring the Christmas bells.  
125. The sombre shadows darker fall.  
126. Poising bright on golden wing.  
127. Round the Virgin gently sleeping.  
128. The Circumcision.  
129. In the golden lands afar.  
130. A Legend of the Flight.

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132. The Manger Throne .. .. C. Steggall  
133. Sleep, Holy Babe .. .. Dykes  
134. Good Christian men, rejoice .. Old German  
135. 'Twas in the winter cold .. .. J. Barnby  
136. Good King Wenceslas .. Helmore's Carols  
137. Come! ye lofty .. .. Elvey  
138. God rest you merry, gentlemen .. Traditional  
139. Listen, Lordings .. .. Onseley  
140. The First Nowell .. .. Traditional  
141. When Christ was born .. Arthur H. Brown  
142. Jesu, hail! O God most holy .. J. Stainer  
143. The seven joys of Mary .. Traditional  
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146. The Virgin and Child .. .. C. Steggall  
147. The Holly and Ivy .. .. Old French  
148. The Lord at first .. .. Traditional  
149. The Incarnation .. .. Traditional  
150. The Carols of the Blessed Virgin J. Barnby  
151. A Cradle-song of the Blessed Virgin J. Barnby  
152. Jacob's Ladder .. .. Traditional  
153. Dives and Lazarus .. .. Traditional  
154. The Wassail Song .. .. Traditional

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Arranged for Two-part Singing by W. G. McNAUGHT. 1½d. each.

155. Good King Wenceslas.  
156. Good Christian men, rejoice.  
157. Christmas hath made an end.  
158. God rest you merry, gentlemen.  
159. The First Nowell.  
160. A Virgin unspotted.  
161. The Wassail Song.  
162. { I hear along our street. } 1½d.  
163. { The Boar's Head Carol. }  
164. Hark! how sweetly the bells.  
165. The Holly and the Ivy.  
Complete, 1s. Tonic Sol-fa, 6d. Words only, 1½d

\* All Carols marked with an asterisk are published separately in Tonic Sol-fa

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166. Good King Wenceslas.  
167. I hear along our street.  
168. Brightly shone the Eastern star.  
169. As Joseph was a-walking.  
170. Hark! what mean those holy voices  
171. The Holy Well.  
172. While Shepherds watched.  
173. God rest you merry, gentlemen.  
174. Hark! how sweetly the bells.  
175. A little robin.  
176. As I sat on a sunny bank.  
177. Why in tones so sweet and tender.  
178. { The moon shone bright. } 1½d.  
179. { All you that in this house. }  
180. { Clearly in the East it shone. }  
181. { Shepherds at the Grange. } 1½d.  
182. { These good people. }  
183. { Nuns in frigid cells. } 1½d.  
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187. The bells of Christmas.  
188. Pastor Bonus.  
189. Rejoice! Christen men.  
190. A Children's Carol.  
191. Caraula Pastorum.  
192. Wassail Song.  
193. Kings of Orient.  
194. Good Christians all.  
195. Cometh the day.  
196. Ye Angelus Bell.  
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- { The Anthem of Peace (O sweet  
the enchanting anthem) J. Barnby  
On Christmas Morn A. C. Mackenzie  
Across the desert sands G. C. Martin  
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sleep J. Stainer  
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The Virgin is hushing J. Barnby  
What Child is this?  
Darkness fell .. ..  
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200. In excelsis gloria .. J. M. Cramment  
201. When Christ was born .. J. T. Field  
202. What Child is this? .. J. T. Field  
203. { There were whisperings .. J. T. Cooper  
Shades of silent night .. S. G. ...  
\*204. The Legend of Good Saint Christopher  
F. J. Sawyer  
205. I hear along our street .. E. Silas  
\*206. In dulci Jubilo .. Pearsall  
207. Caput apri defero .. Pearsall  
\*208. Holly berries, holly berries Westbrook  
209. A New Year's Carol. .. J. Shaw  
210. { There was silence (Unison) J. Stainer  
The star in the East (Unison) H. Leslie  
211. A Christmas Carol (Two Parts)  
C. Reinecke  
212. Glad Christmastide .. J. Barnby  
213. All things were in silence .. J. Barnby  
214. This is the month .. Hugh Blair

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The Musical Times,

## EXTRA SUPPLEMENT.

NOVEMBER 1, 1903.

No. 320. NOVELLO'S CHRISTMAS CAROLS. Price 1d.

# AWAKE, O EARTH, TO HOLY MIRTH

Composed by ARTHUR HENRY BROWN.

Stainer, Rev. H. R.

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8. Good Christian men .. Dykes  
9. Sleep, holy Babe .. Traditional  
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76. Good Christian men, rejoice.  
77. From church to church. } id. each  
78. In the ending of the year.  
79. Royal day that chastes gloom.  
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98. Now dies in David's City .. J. Swire  
99. There dwelt in Old Judea .. R. Jackson  
100. Good people, give ear .. J. Swire  
101. Carol for Christmas Day .. J. T. Field  
102. Ye stars of night .. J. Swire  
103. Ring out, ye bells .. J. H. Wallis  
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105. Shepherds! shake off your drowsy sleep.  
106. Come, shepherds, come! shake off your sleep.  
107. Now sing we all full sweetly.  
108. The good men all of Chastres.  
109. Whence comes this rush of wings afar?  
110. { Come with us, sweet flowers, and worship } id  
{ Infant so gentle, so pure, and so sweet! }

\* All Carols marked with an asterisk are also published separately in Tonic Sol-fa

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# Awake, O earth, to holy mirth.

## CHRISTMAS CAROL.

"And wheresoe'er His radiance fell upon the frost and snow,  
There ice did melt, and one by one fair flowers would bud and blow;  
And flowers, and frost, and holly tree began with one accord  
To sing sweet carols unto Him, Who was their gracious Lord.  
Thus in their love all lowly things a lay of welcome poured."

E. M. DAWSON.

Rev. S. BARBER.

ARTHUR HENRY BROWN.  
Brentwood, Essex.

*In moderate time.*

$\text{♩} = 76. \text{mf}$

1. A-wake, O earth To ho-ly mirth, All hail Redem-p-tion's fes-tal

*mf*

*cres.* *dim. e rit.*

morn! The Prince of Peace, Our pains to cease, Sin-less, for sin-ful man is born!

*cres.* *dim. e rit.*

CHORUS.  
*Tempo.*

*f*

Sing, An-gel choirs, Wake, heavenly lyres, Let u-ni-ver-sal na-ture



AWAKE, O EARTH, TO HOLY MIRTH.

Wake, . . Our God is come, Leav - ing His home In  
high - est heaven, for sin - ners' sake. *mf* *Dol. 8.*

2.  
To mortal sense  
Sweet innocence  
Love's radiant glory doth reveal,  
Grace now descends  
And sweetly bends  
Compassion's gaze on all that feel.  
Thou, Bethlehem,  
Adore the Name  
In thee to Eastern Sages known,  
Kings, people all,  
Now prostrate fall,  
Be every heart Emmanuel's throne.

3.  
Hark ! from the skies  
Sweet harmonies  
Float earthward to the wakeful ear,  
Rich anthems swell  
With mystic spell  
For hearts that listen and revere.  
Those glorious strains  
The shepherd swains,  
Though poor, yet rich in faith, believe,  
Joy fills their breast  
And perfect rest [receive.  
When Bethlehem's Babe their hearts

4.  
Awake, my heart !  
Now take thy part  
With Angel choirs ; thine anthem blend ;  
Hosannas new  
To Christ are due,  
Who brings Salvation without end.  
In lowly guise  
The Infant lies,  
Whose Godhead earth and heaven shall know ;  
Our grateful lays  
To Him we raise,  
Our King, from Whom all blessings flow.

# NOVELLO'S CHRISTMAS CAROLS.

111. O night, peaceful and blest!  
 112. Of the Father's love begotten.  
 113. We saw a light shine out afar.  
 114. Christmas hath made an end.  
 115. Now farewell, good Christmas.  
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 117. O'er her Child the Virgin weeps. } 1d.  
 118. The stars are bright.  
 119. On this day was born.  
 120. Glad hymns, with one accord.  
 121. Outside the city gates.  
 122. On Asia Minor's sunny shore.  
 122. Across the desert sands by night.  
 Complete, 6d. Words only, 1d.

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 124. Merrily ring the Christmas bells.  
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 129. In the golden lands afar.  
 130. A Legend of the Flight.  
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 133. Sleep, Holy Babe .. .. Dykes  
 134. Good Christian men, rejoice .. Old German  
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 162. I hear along our street. } 14d.  
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 164. Hark! how sweetly the bells.  
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 176. As I sat on a sunny bank.  
 177. Why in tones so sweet and tender.  
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 179. Clearly in the East it shone.  
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